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ABSTRACT

The instructional program outlined in this curriculum guide is designed to develop junior high school students' communication skills and their appreciation for and enjoyment of the communication arts. The first part of the guide deals with developing skills in written composition, grammar and usage, spelling, vocabulary, speech, and library skills. The section on written composition provides numerous suggestions for effective writing, sample assignments and activities, and examples of effective writing; the other skills sections provide such aids as lists of grammar objectives and requirements, basic spelling and vocabulary lists, and suggestions for speech-making activities and library reference work. The second part of the guide discusses the reading of short stories and novels, mythology and the Bible, drama, and poetry. Numerous literary works are recommended for each of the categories, while specific activities, composition topics, and approaches to the works are suggested. An appendix provides brief descriptions of optional units that combine work in language, literature, and composition. (GW)

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CURRICULUM GUIDE

FOR

JUNIOR HIGH SCHOOL ENGLISH

(GRADES 7, 8, AND 9)

REVISED DRAFT

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DARIEN, CONNECTICUT

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TABLE OF CONTENTS

	Page
Introduction	1
Skills	3
Introduction	5
Written Composition	7
Grammar, Usage, and Mechanics	49
Spelling	61
Vocabulary	65
Speech	83
Library Skills	91
Literature	107
Introduction	109
Fiction	112
Short Stories	113
Novels	118
Mythology and the Bible	149
Drama	169
Poetry	189
Appendix	197
Optional Units	199

INTRODUCTION

This guide has been designed to outline a program of instruction which will help students

1) develop their skills of communication: listening, speaking, reading, and writing;

2) develop their appreciation for and enjoyment of the arts of communication.

The guide describes the middle step in the K-12 sequence of instruction in language arts. It is based on the K-6 language arts curriculum guide and, in turn, serves as the basis of the high school language arts program.

The specific purposes of the guide are: 1) to set forth for teachers the skills, concepts, and materials which they are accountable for teaching at each grade level and 2) to inform the public, especially parents, of the skills, concepts, and materials which they can expect students to be taught at each grade level.

The guide is divided into two main sections: skills and literature. The skills section includes composition, grammar and usage, punctuation and capitalization, spelling, vocabulary, speech, and library skills. The literature section includes the basic reading skills, literary concepts, description of specific works, and available materials. In the Appendix are listed units of study which have proved successful and which teachers may choose to teach according to students' interests and abilities.

The teacher is permitted, in fact encouraged, to adjust the time allotted to different units according to the needs of individual students and classes. Such adjustments are especially necessary because each junior high school employs a different grouping system and, thus, this guide has been designed primarily with the average student in mind. Modified curricula have been developed for students who need additional individual attention and remedial work. These are available in the English Resource Centers.

Each teacher should read the guide through to become thoroughly familiar with what he/she is expected to teach and with the programs of grades other than those he/she may teach.

* * * * * * * * *

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SKILLS

Introduction

This is the most important section of the junior high school English curriculum. It includes the following skills which each teacher is expected to teach:

composition
grammar & usage
capitalization and punctuation
spelling
vocabulary
speech
library skills

Students will have learned (to a greater or lesser degree) and practiced all of these skills in earlier grades. (See CURRICULUM GUIDE FOR THE LANGUAGE ARTS, K-6.) The junior high school teacher of English is responsible for determining each student's level of skill in each area and for increasing his/her ability in that skill during the year. These skills are normally taught intensively during the first half of the year, but they also should be constantly reinforced throughout the rest of the year.

The skill areas to be covered are presented below in categories for clarity only. The teacher should seek ways to combine them creatively, for efficiency and greater student motivation. When teaching the structure of a sentence, for example, teach the marks of end punctuation and capital letters. When teaching phrases and clauses, teach the punctuation of these structures when they begin sentences. When teaching the different kinds of sentences, have students write paragraphs containing at least one of each type of sentence. To teach the use of quotation marks, commas to set off "well," "yes," "no," apostrophes for contractions have students write dialogues. Combine instruction in nouns, verbs, and adjectives with descriptive writing.

The goal of all instruction in skills is students' application of these skills in their language activities. A skill learned in the abstract but then not applied where needed is useless. A student, for example, who gets 100% on a spelling test but then misspells the same words in his own compositions has not learned to spell. Therefore, concepts in writing skills should be related to students' own writing. It is preferable, for example, for students to write their own sentences to illustrate a certain point of grammar than to analyze someone else's.

WRITTEN COMPOSITION

K-12 Objectives

Each student in the Darien schools will learn:

1) to find a subject, think it through, and develop it into a well organized, unified, and comprehensive composition;

2) to document his/her opinions and generalizations;

3) to present his/her ideas in a logical and persuasive manner;

4) to write clear, unaffected, accurate prose;

5) to use words correctly and with precision;

6) to adhere to the accepted rules of spelling, capitalization, punctuation, grammar, usage, sentence structure, and diction;

7) to proofread and edit his/her written work;

8) to write a reference paper;

9) to eschew plagiarism;

10) to control various forms of writing so that in any given situation he/she may select the most appropriate form.

Notes

1) Growth in writing skills is an especially individual and developmental process. Students will progress grade by grade toward the attainment of these objectives.

2) The responsibility for teaching writing skills falls primarily on the Language Arts Department, but is shared by all other departments.

JUNIOR HIGH COMPOSITION PROGRAM

Although writing is closely related to the other areas of the language arts program -- reading, speaking, and listening -- written composition is the most important communication skill for junior high students to learn. It is also the most difficult to teach. To develop fluency and accuracy, students must write frequently. To teach writing, teachers must do more than assign and grade papers. The following program offers ideas to help in the teaching of effective writing in the junior high years.

Objectives for Composition in the Junior High Grades

The junior high school writing program is planned to provide experiences which will help the student:

to realize the importance of writing;

to develop the skills related to writing: spelling, capitalization, punctuation, grammar, and usage;

to expand his/her vocabulary;

to develop a clear, unaffected style of writing;

to realize the value of his/her own experiences and ideas as subject matter for composition;

to master the powers of description and narration, and to develop the power of exposition;

to gain an understanding of the framework of the sentence and the ability to manipulate the parts for variety, interest and exactness;

to write clear, complete sentences;

to develop well-constructed paragraphs in various ways: details, examples, comparisons, reasons, and conversations;

to use topic sentences in expository writing;

to edit and proofread all written work;

to enjoy and take pride in writing.

Summary - Accountable Curriculum for Written Composition

This guide proposes certain skills and concepts which should be taught within the junior high composition program. The summary which follows represents the minimum writing curriculum for Grades Seven, Eight, and Nine in Darien.

More than one quarter of total curriculum time in each year should be devoted to the teaching of composition through planned, regular and frequent writing (weekly) and through intensive writing units.

Skills
- Note-taking
- Outlining to the extent that it helps students organize thoughts and information

Formal study of paragraph, including:
- Parts:
  - Topic Sentence
  - Supporting Sentences
  - Conclusion
- Development by:
  - Detail
  - Incident(s)
  - Reason(s)
  - Example(s)
  - Steps
  - Comparison and/or Contrast

Organization by:
- Space
- Time
- Importance

(Use of Transition Words - optional)

Types of Writing
- Narrative - emphasized in Grades Seven and Eight
- Descriptive - emphasized in Grades Seven and Eight
- Expository - introduced in Grade Seven, developed in Eight and Nine
- Persuasive
- Analytical - introduced in Grade Eight, developed in Nine
- Letters - friendly in Grade Seven, business in Eight
- Drama (see specific unit)
- Poetry (see specific unit)

Other intensive writing units

Factors Influencing Growth in Writing Ability

Students progress at different rates, but for all learning to write is a slow process. Growth in writing ability is the result of many factors: a congenial atmosphere; challenging motivation; a belief in the importance of what is being written and in writing itself; personal satisfaction from the completed piece of writing; increased self-confidence; encouragement from teacher and classmates; effective instruction; stimulating experiences, including wide reading and thought-provoking discussions; frequent practice; and sufficient time. There must be time for motivation, time for planning, time for writing, time for revising, time for copying, time for proofreading, time for sharing with others, and time for correcting errors after teacher evaluation of a polished draft. There must be the time for many opportunities for different kinds of writing. Students learn to write by writing.

Teaching Roles and Responsibilities

In addition to requiring frequent and regular writing throughout the year (a paper approximately once a week), members of the English Department have the responsibility of teaching intensive writing units. This means that probably more than one quarter of the total curriculum time will involve writing, in addition to time spent on specific skills such as grammar and usage, vocabulary, and mechanics.

A. Types of Writing

Not all writing need be extended or formal. Almost daily opportunities arise for some kind of writing: lists, notes, letters, forms, applications; brief personal reactions to observations, literature and experiences; expression of beliefs, conclusions, questions, and relationships; sentences illustrating items being studied, grammatical and mechanical concepts, new words, comparisons, brief outlines, etc.

Thus a teacher will be assigning many kinds of writing, both formal and informal. Each assignment should be given and evaluated in the context of a sequential program planned for the grade and class and applied specifically to each student in light of his/her needs, strengths, and interests.

Traditionally teachers concentrate on descriptive and narrative writing in the seventh grade and add expository in the eighth and ninth. Letter writing and intensive writing units specifically designed to teach writing concepts and skills are used according to the students' needs.

Often the teacher will give students broad guidelines for writing. At other times he/she will assign the form (narrative, descriptive, expository). In some instances a teacher may want to focus on a particular technique or skill. In addition teachers will provide opportunity for students to decide the best form and/or topic for a given composition. In all cases the writer needs a specific purpose to narrow and direct his/her composing.

According to the writing assignment and student, the teacher has varying degrees of responsibility in pre-writing, writing, rewriting and evaluating a composition. The teacher recognizes that writing is hard work and that student writers need help and encouragement throughout. The following material suggests aspects of the teacher's role in helping the student writer.

B. Pre-writing

1. Assignment

The assignment itself. Each writing assignment should be designed to help the students progress through the sequential program of which it is a part. The writing should be real, not busy, with significance that the students can feel. The teacher should have clearly formulated goals and should explain fully any requirements for form and/or content, including any area of special emphasis. Both teacher and student should understand the criteria according to which the writing will be evaluated. In some instances the teacher and student(s) may generate an assignment jointly. The teacher should see that each student receives and understands the English Department rules for the form of written work which are printed on page 11.

Application of assignment to class and student. In applying the assignment to different classes and students, the teacher should take into account any relevant different circumstances. These might include special interests or experiences, skills or lack of skills evident in recent compositions or discussions, anticipated vocabulary needs, etc. With individuals most of this will be done most effectively in conferences (see below). For any assignment a student may declare his/her writing personal and only the teacher would read it.

2. Motivation

Many students feel that the hardest part of writing is finding something to write about, something that seems important and interesting to them. Generally, students write best 1) when they realize the value of their own experiences as subject matter and have had immediate experiences related to the subject (observation, experiments, trips, pictures, films, reading, discussion, speakers); 2) when they have clearly in mind a definite purpose for writing; 3) when they know that their papers will find real readers who are sympathetic and appreciative; and 4) when they know how to avoid plagiarism.

Form of Written Work (Final Draft)

1. Take pride in your work. Make all papers neat and legible.

2. Use standard size white composition paper. (Paper torn from spiral bound notebooks will not be accepted.)

3. Write your name, section, and the date of the assignment in the upper right corner of the top margin. If the assignment requires more than one sheet, write your name and the page number in the upper right corner of each successive sheet, and staple the sheets together in the upper left corner.

4. Write a suitable title on the top line of your paper and skip a line between it and the body of the composition.

5. Leave a margin of about one inch on the left and one-half inch on the right.

6. Write in blue or black ink. (No felt tip pens, please.)

7. If you type, use standard size (8½ x 11) unlined paper and double space. (All typing errors will be considered errors in mechanics.)

CORRECTION SYMBOLS

agr.	agreement	r.s.	run-on sentence
awk.	awkward	sp.	spelling
cap.	capitalization	s.s.	sentence structure
frag.	sentence fragment	t.	tense
gr.	grammar	w.	word choice
p.	punctuation	x.	obvious error
ref.	pronoun reference	?	unclear
^	omission		circled or underlined items have some error
¶	paragraph	[ ]	bracketed items should be omitted

Time spent in helping students to find something to write about is time well spent. Some of the many ways to motivate students include the following:

Read aloud a short selection -- a published story, poem, essay, editorial, or one written by a student (may or may not be a present member of the class).

Suggest or have students suggest topics, titles, or opening sentences, related or unrelated to recent reading, viewing, or discussion.

Present a puzzle, concern or project requiring persuasion or a call to action.

Refer to selections and suggestions in composition and literature texts.

Present one or more proverbs or short quotations.

Present one or more topic sentences.

Display one or more paintings, pictures, or cartoons.

Present specially designed A-V kits (filmstrips, slides) with or without sound.

Encourage use of the brainstorming technique.

For more specific suggestions, see "Composition: Motivation" in IDEAS FOR TEACHING ENGLISH, GRADES 7, 8, 9, by Ruth Reeves (NCTE, 1966) available in the English Department Offices. See also resources listed on pages 46 and 47 of this guide.

3. Preparation for Writing

Before the student begins writing a draft, each needs to know what in particular he/she wants to say about the general topic. Discovering what specific assertion he/she wants to make often poses the most difficulty for any writer and often demands the most time and effort. Frequently this process can involve 2/3 to 3/4 of the total time given in an assignment.

The student needs time to explore the general topic -- to think about it, to discuss it, research it, play with different approaches to it. Individual and small group discussions with the teacher and others -- students, friends, family -- can help the writer find his angle. Brainstorming the topic proves successful for many, including professionals. One of the teacher's responsibilities at this stage is to see that each student discovers what he/she wants to say; that is, has an explicit focus and purpose for writing. If the focus and purpose do not seem important to the writer, renewed effort should be made to produce improved ones. The teacher's role as helpful feedback and resource person at this time can prove critical to the student's view not only to the success of the given assignment but also to his view of writing and of him/herself.

Once the writer knows his/her assertion, he/she has the unifying contention around which to organize material. He/She can then select only the relevant information, order, and develop in an informal outline of beginning, middle, and end. The initial step into first or topic sentence no longer looms so large.

C. Writing and Re-writing

1. Writing

Although the form for final drafts of written work is clearly defined (q.v.), the student writer needs a relaxed atmosphere in which to express his/her ideas in rough draft form free of any anxiety about mechanics. As S. I. Hayakawa notes, "If you are talking to someone who intently studies the movements of your Adam's apple instead of listening to what you have to say, you will soon find yourself stammering!" *

Occasionally students should write one-draft themes in class to develop their abilities to write in test situations. They should allow time for editing and careful proofreading within that class period.

For most compositions, student writers, like professionals, should rely heavily on rewriting.

2. Rewriting

Most junior high school students do not know how to revise a paper. They will make their papers conform to requirements as to appearance and mechanics, but the final draft is usually a replica of the first draft in sentence structure, organization, style, and content. Teachers should not try to evaluate every revision made on every rough draft before the final copy; that is both unnecessary and impossible. They should, however, teach and require thorough revision. Most students recognize the need for careful proofreading, although they may need help in developing their skills at it. The teacher may wish to use student interest in proofreading as a springboard for teaching an editing unit.

In addition to group instruction in how to edit, the teacher helps each student increase his/her ability to find and correct content, structural, and mechanical errors and weaknesses. As students progress, they accept more and more of that responsibility.

The teacher may want to develop a checklist with some students for their use in assessing significance, clarity, variety, interest, specific devices, mechanics, and requirements of manuscript form. The teacher must see to it that any such form is used constructively; poorly used it can not only inhibit good writing but do harm. For some student writers reading such a checklist only intimidates.

* S. I. Hayakawa, "Linguistic Science and Teaching Composition," ETC: A REVIEW OF GENERAL SEMANTICS, VII (Winter, 1950). Cited in Reeves, p. 104.

For them it is enough to ask the central critical question, "Is what I say worth saying? Do I say it clearly and effectively?"

Many teachers have found writing workshop techniques most useful in teaching and achieving good writing. In a writing workshop a small group of students writing individual compositions exchange or read aloud their work for immediate feedback from a real audience. They make positive helpful suggestions to each other.

Keeping the size of the group to between three and five members avoids the merely personal situation of sharing with only one other person yet maintains a sufficiently small group that most students can overcome shyness. A timid student frequently uses the small group workshop to increase his/her ability to tolerate sharing. Students become involved as writers and as editors. From both points of view each student realizes that any final decision about a composition remains the writer's.

In this context members of a group which functions together over a period of time build trust in each other. They come to know each other as writers and as editors and develop respect for the editorial judgments being made. Most comments will be made orally especially among younger or less sophisticated writers. Proofreading marks and some suggestions for rewriting may be pencilled in the margins, but the focus must remain primarily on responding to what is being said and how well -- content, form, and style -- not on listing mechanical errors.

It is at this point that individual and small group conferences can be most effective, for the teacher can exploit the student's interest in a particular paper to teach not only specific techniques and skills but the composition process itself. A conference is often the time when students learn the most.

Whatever the method used, the teacher plays a key role in the rewriting phase of teaching composition. Although in any class he/she must establish and maintain a good working atmosphere, this is especially important in composition classes.

Through deft questions and comments the teacher should help the student develop a realistic estimate of the strengths and weaknesses of various pieces of writing, including those written by professionals and students. He/She helps students move from generally stated responses (e.g., "this is boring") to specific passages and patterns (run-on sentences, wordiness, vague words). The teacher works consistently with students to develop their abilities to describe accurately what does and does not work in a given paper. He/She works to expand the students' awareness of alternative ways of solving writing problems and to increase their ability to make wise choices.

Often teachers provide models of good writing at this stage when students are wrestling with specific writing problems. Such models may be drawn from texts or other published writing, or from students past and present, including those in the class. (Most junior high students become more interested in developing their writing skills when they find out that their humor or ability to create suspense is

appreciated by their classmates.) As students become better critics of others' writing, they should apply some techniques of evaluation more effectively to their own work.

The teacher should show students reworked drafts of their own writing, and if possible copies of professional writers' working drafts. Best, of course, is having a fascinating guest known for his/her writing visit the class and explain his/her writing process. Many students feel that writing should be easy; it is reassuring for them to realize that professionals have to work hard at it too.

D. Evaluation

Throughout the year three kinds of evaluation should be going on: self-evaluation, group evaluation, and teacher evaluation. The teacher should help each student set appropriate standards for him/herself and help the student measure up to them. The teacher in his or her evaluation must hold the student increasingly accountable as skills and techniques are taught and as the student's own skills and techniques develop.

Most important in teacher evaluation are comments, not grades, which follow up on conference and discussions. Such comments must show the student the strengths of his composition and indicate a few specific areas for the writer to concentrate on in possible revision. Thus the comment should both describe the problem and suggest specific ways to overcome it. The student should have the opportunity to revise any composition for more credit.

The following guide may prove helpful to students in evaluating their writing. (On page 17.)

In addition to other evaluation, the teacher should assess the results of a given assignment to determine which concepts and skills need further attention; to discover individual and group progress in composition; to ascertain the effectiveness of the assignment itself. The teacher should seek student evaluation of the composition course during and after both specific activities and the entire program. The teacher should use this information in revising lesson plans and writing units.

The teacher should keep a folder in school of each student's work in the current year so that the student, parent, and teacher can review it. Reviewing several compositions can reveal particular strengths, areas of weakness, and patterns of growth. From this, student and teacher can plan an individualized writing program more effectively. Rereading papers can increase a student's pride in his/her writing. Also, it can be fun.

E. Plagiarism

At some point in any composition program the teacher confronts the problem of plagiarism. Intentional plagiarism is not common among junior high school students in Darien. Usually a conference with the student who has turned in copied work without acknowledging the sources will reveal the cause and convince the student that the copying was unwise and unnecessary.

Guide for Evaluating Composition

In evaluating any piece of writing, a critical reader asks a few key questions:

1) Is this worth saying?

2) Is this said clearly and effectively?

3) Has the writing been carefully edited and proofread?

Some additional questions may help to point out strengths and weaknesses more specifically.

1. Is there a real voice speaking with authority about the subject?
2. Is there clear focus on the topic?
3. Is the writing well organized?
4. Is the topic thoroughly developed?
5. Are there specific examples and sufficient evidence to support any opinions given?
6. Is the form appropriate? Is it the best one for the writer's purpose and audience?
7. Is the style effective?
   - Is the language vigorous? economical? specific? clear? figurative if appropriate?
   - Is the vocabulary appropriate?
   - Are the sentences varied in structure? length? types?
   - Is the title apt?
8. Are grammar and mechanics accurate? (Spelling? Capitalization? Punctuation? Usage? Sentence structure?)
9. For a final draft: Is the composition in proper manuscript form?
10. Does the composition meet all the requirements of the assignment, including promptness?

Much more common, however, is the unintentional plagiarism of material for research assignments. Teachers should help students learn how to select appropriate subjects which are interesting and not too difficult. They can give practice in taking notes, outling, and summarizing; in selecting and using quotations properly; in according credit to the author. Above all, teachers can help students develop pride in their own writing.

Sample Activities

Journal

Introduction

The following assignment is one long term approach to encouraging student writing. Suggesting activities which reflect current happenings or trends and jointly compiling a new list with the students periodically can help maintain interest in the project. Obviously the suggestions will vary according to the students involved.

Students may want to save their journals from year to year to review.

Assignment

Writing: You are expected to keep a journal in which you will record your responses to the suggested activities or experiences of your own. You may want to respond with words, sentences, paragraphs, poems, sketches, and/or photographs. Write as much as you want to! Write as frequently as you want to!

Activities: You are expected to perform a variety of activities and to record your reactions in your journal. Try to choose activities that will be different from what you ordinarily do. If you do, you may react more enthusiastically and have more to write about. Activities can be repeated; some might be worth doing more than once. If you come up with an idea for an activity, propose your alternate activity to your teacher for approval. Once an activity is performed, it should be noted (with date) in your journal and reacted to. Use your five senses to make you aware when you are performing an activity. When you are writing about an activity try to focus on new experiences. Be specific! Look at your world as you have never looked at it before.

Write.....Sketch.....Photograph

Some Activities (Fall)

1. Get a good night's rest. Get to bed at 9:00 P.M. -- but get up for the sunrise.
2. Spend 15 minutes watching and listening to the night.
3. Go to a school sports event.
4. For 3 consecutive days take a 10 minute (minimum) walk alone (going home from school doesn't count).
5. Watch children trick or treating on Halloween.

6. Think through what is your most comfortable outfit of clothing and wear it to school. Observe what others are wearing on that same day.
7. Rake the leaves in your yard.
8. Carve a jack-o'-lantern.
9. Play a game of football, basketball, etc. with some friends.
10. Walk in the rain.
11. Listen to your favorite album.
12. Go to a concert.
13. Eat something which you have never tasted before.
14. Spend an hour building something or fixing something.
15. Collect ten different autumn leaves.

Real Writing

Based on the approach of Arthur Daigon at the University of Connecticut, the following assignments require students to produce real rather than academic writing. The content may be drawn from class discussion, listening, or reading.

Real writing can spark student interest and provide practical experience in everyday writing. The following list is a sample of ideas.

letters:
- recommendation
- resignation
- application
- inquiry
- protest
- sympathy
- farewell
- to editor
- advice
- warning
- invitation
- complaint
- pen pal
- apology
- congratulations

monologue
dialogue
poetry
obituary
public notice
wanted poster
advertisement
list
epitaph
parody
news story
message)to(past
)from(future
war communique
human interest story
legal brief
editorial
TV script
graffiti
slogans
public statement
suicide note
sermon
caption
prayer
ship's log
skits
note found in bottle
affidavit
telegram
nominating speech
introduction
eulogy
inaugural speech (state of nation)
diary
journal
telephone dialogue
Last Will and Testament
job specification
time capsule list
confession
petition
contest entry (25 words or less)
blurb for yearbook picture
bumper stickers
placards
mottoes
undercover report (spy's observations)
expense account (itemized & defended)
promotional brochure for your town, school, you, etc.
psychiatrist's notes
minutes of meeting
resume
announcements - birth, death (by different personalities)
marriage proposal and acceptance or rejection by different characters (different personalities)
billet doux
ultimatum

Letter Writing

All seventh and eighth grade students should be exposed to a letter writing unit. Regardless of his/her plans for the future, every student should know the correct format for friendly and business letters. (Seventh graders should practice writing friendly letters and eighth and ninth graders friendly and business letters.) While the letter writing unit may well focus on format, the body of letters should not be neglected, for, whatever the purpose of a letter, clear communication is the goal.

To emphasize this point -- and to add reality to the unit -- the teacher is encouraged to have each student mail at least one letter written during the unit. Every student has a friend he/she can write to or knows of a company from which he/she would like to obtain information or a free sample.

The general parts of a letter should be shown by example and explained in detail. Simple overhead transparencies do this job nicely. In the business letter, block, modified block, mixed punctuation, and open punctuation can be explained. For the friendly letter, the indented style is generally used.

Correct placement of the addresses on the envelope is also important, as is the correct folding of the letter before it is placed inside the envelope.

So as not to confuse those students who will go on to ninth grade typing, it is advisable to follow the general typing rules when explaining the format of the various kinds of letter, even if they are hand written.

Narrative Writing

For a detailed guide to introducing narrative writing to seventh graders see Douglas Fiero's curriculum guide: A PLAN FOR COMPOSITION, GRADE SEVEN available in the English Resource Center. A section of this plan follows here.

> We define a narrative as a paper in which time passes. This definition is used only to distinguish narrative from purely descriptive or expository writing. It is a working definition, that departs from the sense that the root word would suggest -- to tell. In our sense a narrative may be "told" from inside the action by a "narrator" but also it may be told from outside the action by a third person, as long as time passes. The student should learn this definition.
>
> Since the student has only one paragraph in which to fit the action of his narrative, he must learn quickly to select, as the subject of his paper, an experience that covers a short enough time span to have its total effect felt in one paragraph. Otherwise, he may hand in something like the following:

BLACKIE

In April of 1960, while I was visiting in North Carolina, I found a cat. Every morning when I woke up, he would come in my room and lick my face. After a few days I had become so attached to him that I pleaded with my mother to take him home. She finally said I could. He was black, and so we decided to name him Blackie. When I got home the whole family had fun with him. He would play with most anything: strings, balls, and stuffed animals. He was nice to everyone but nicest to me. In 1961 he was hit by a car. The veterinarian said he would live. About seven months later he became sick again. This was probably because of the car. This time the veterinarian said he wouldn't live. A few days later he died. Now I have a white cat.

The paper is not a bad beginning for a seventh grader. The subject he has chosen is interesting. But so much time (several years) passes in the action of the paragraph that the impact of any one moment (the death of the animal, the finding of the animal, or the good times that the author had with Blackie) loses away in its rapid connection with what follows or precedes it. The paragraph might be expanded into a short story of a number of paragraphs treating each of the important moments more fully. For the purposes of instructing a beginning writer, however, it seems better to have him choose one short section of the time that passed and deal with what occurred then.

The writer of the following paragraph chose a similar situation for a subject, but she narrowed it down more wisely:

A CAT

I was just getting on my socks, one day five years ago, when I heard my mother's voice, shrill with excitement. "Caroline, I think Mittens is dead." At first I didn't comprehend, and when I did I prayed (crying already). I rushed out to find Mittens lying in the driveway, stiff and silent. I went and looked at him, listening closely, trying to hear something to prove he was alright. Still, I would not believe Mittens, the patient, loving one, was actually dead. I couldn't stand it. I had a fit. There were tears in even my mother's eyes. She made me go to day camp anyway to help me forget. Still, whenever I think of cats, I think of Mittens.

Suggestions might be made to the student about getting more effect out of the situation, but she did manage to isolate and concentrate on an important situation, the discovery of her cat's death, so that her reader might be moved somewhat in the way she wished him to be.

Assignment #1: A one paragraph narrative concerning some experience that the student has had with an animal. (Almost any seventh grader will immediately remember some such experience that seems worth writing about.) The incident related should be confined to a short space of time.

Before the student begins this first paper, the teacher should have him read one or two stories and, in discussion of the reading, explain that these stories fit the working definition of a narrative. He wants to have the student carry over his impressions of the way that these narratives worked into his own writing. As a lead for the student, then, he should try to find and present stories that concentrate sharply on one incident in a narrow space of time. One story that is a very good example of the kind of thing that the student should be trying to do in his paragraph is "Twenty Feet to Safety", the first story in ADVENTURES FOR YOU. If the teacher is not using this anthology, he might try to obtain copies for his class or read the story to them. He can also present sample paragraphs by students to the class to show how one of the two narrative paragraphs gets a heightened effect from concentration on an incident that takes place in short time span.

After the papers from the first assignment have been corrected and as they are returned to the class, the teacher might give the students mimeographed copies of two papers. Bogh papers should contain enough incidental mechanical errors (spelling, punctuation, sentence construction, etc.) so that, as the class corrects them, the seventh grade student can become familiar with the correction symbols used in "The Form for Written Work", which he will be seeing for the first time. The errors should be representative of the kind made by students in the class, but, if the teacher does not want to embarrass any members of the class at this early point in the year, he may write the sample papers himself. The point of this lesson is to get the student familiar with the process of revising papers when they are returned. Moreover, one paper should be a good example of the point made to the class about confining the action of the narrative to a short space of time, while the other should be a poor example that includes too much time for one good paragraph, strays from the important moment that ought to be the subject of the paper to others less important and distracting to the reader, and thus loses its potential impact on the reader. The students should discover which paper, despite the surface errors in both that have been corrected by the class, is basically the better paper and the reason it is better.

In correcting these first papers, the teacher ought to point out to the students instances of good description in their papers and some places where they have missed an opportunity for writing effectively by failing to describe something that is important to the paper. The next lesson should begin the year-long effort to have the students develop the power to describe well.

For developing the ninth graders' skills in narration, try the following unit:

Narrative Writing (a series of exercises appropriate to use while ninth grade students are reading short stories or novels). Seven assignments follow with some notes for teachers at the end of this section.

Telling vs. Showing

The successful story writer uses words to present his subject in Technicolor, Sensurround, and stereophonic sound. He does not merely tell; he shows.

He/She makes his/her reader see and hear and smell and taste and feel. He/She portrays incidents and characters so vividly that his/her reader sees the action come alive.

In this assignment you will recount one incident in two ways:

1. First you will tell about it;

2. You will show it.

Study the two versions of the same incident below and write two similar versions of an experience of your own. In writing the version which shows:

Get right to the point.

Use direct quotations for your characters' words and thoughts.

Use concrete details and strong verbs. Vague words don't make pictures.

Telling:

I had an unusual experience in New York one evening last summer. I had just left Rockefeller Center and was walking down 51st Street on the way back to my car. A young couple came up to me and asked if I would lend them ten dollars. The man said his wife had just lost her purse, containing $83.00, on the subway. He said they were trying to get back to Hartford, and that he would be glad to send me the money. Because I could not tell whether his story was the truth, I suggested that he go to the police. Feeling a little guilty, I walked on to my car and drove home.

Showing:

"Excuse me, sir, please. I wonder if you would help us." A foreign-looking couple stood before me. I'd noticed them vaguely before, at a distance, as I walked from Rockefeller Center up 51st Street to my car. I saw now they were young -- about twenty I'd guess. They were both short. The man came only up to my shoulder. He had dark hair and tired eyes. His baggy, light-colored suit made him look even thinner than he was. The woman stood a little behind him. She, too, was thin. She wore a plain white dress and twisted her hands nervously in front of her.

The man shuffled his feet. "Can you help us?" he began. "My wife just lost her purse on the subway. It has $83.00 in it. We're trying to get back to Hartford. Will you lend us ten dollars? Please? I'll be glad to send it back to you."

All this came in a rush. I looked down and didn't say anything for a second. My mind raced. "His story sounds genuine, and they certainly look as if they're in trouble, but can I risk ten dollars? This could be a clever

swindle. How do I get out of this?"

I cleared my throat. "I'm sorry," I said, "but I think you'd better go to the police. They'll be able to help you."

The man sighed and took his wife's hand. I turned and, without looking back, walked to my car. I couldn't help but feel a little guilty. "I wonder if he was really telling the truth?" I thought.

Action

Write a detailed description of a person entering a room. Describe the scene so accurately that your reader will be able to "see" exactly what happens. Be sure that your description answers the following questions:

Who is the person?

What is his/her appearance?

How does he/she approach the door, and what kind of door is it?

If there is a knob, on which side of the door is it?

Is the person carrying anything? Does he/she shift what he/she is carrying from one hand to the other?

How does he/she open the door?

Does he/she pause or turn at any point?

How does he/she step through the doorway?

How does he/she close the door, or, if he/she doesn't, what happens to it?

Where does he/she look after entering?

What does he/she do immediately on entering?

Other actions to present:

a "move" in figure skating or gymnastics
putting on eye shadow
shaving
sharpening a pencil
frying an egg
hammering a nail
threading a needle
lighting a cigarette
searching for a coin in pocket or purse
starting a car
running a vacuum cleaner
mixing a drink
reading a newspaper
mounting a horse
tacking a sailboat
dialing a phone call

Showing an Emotion

A skillful story writer not only makes his reader see and hear the characters he writes about. He makes him live through what his characters are living through; he makes him feel what his characters are feeling. A good writer knows that he will not succeed in making his reader feel a particular emotion by merely telling him what the emotion is. The writer who says "Abigail was very, very frightened" does not make his reader feel Abigail's fear, or even see Abigail in the act of being afraid. How about this? "Abigail's face blanched. Beads of cold sweat stood out on her forehead. Her eyes grew wide, and her hair seemed to stand on end. Her teeth chattered, and her knees knocked together." This makes us see Abigail, and we at least begin to experience the fear along with her.

Assignment:

Present a person who is experiencing some strong emotion. Without ever naming the emotion (not even in your title) make your reader feel the emotion too.

You may write in either the first or third person. That is, you may present your own feelings or those of someone else, but in either case you will not be telling what the emotion is but presenting what it actually makes the person feel and/or look like.

This does not need to be an elaborate incident. Concentrate on the physical details of the emotion. Get right to the point. Keep conversation to a minimum.

Suggested emotions: anger, relief, fear, sadness, astonishment, apprehension, shock, delight, disappointment, embarrassment, disgust.

Showing Character

Present vividly an incident in which you show a person in action, so that, without your having to tell what he/she is like, the person, by his actions and words, reveals his/her character.

Concentrate on appearance and actions and keep conversation to a minimum.

Write in the third person. Keep yourself and your opinions out of it. Present facts.

Do not name the characteristic you are illustrating, even in the title.

Here is a brief example of this type of writing:

> Jeff Johnson was lying in a cool spot under the big maple tree. He held his right hand over his eyes to keep out the light, as well as the sight of the lawn mower, which would remind him of the job he still had to finish. Feeling thirsty, he uncovered his eyes and propped himself up on his elbows to see where his Thermos bottle was. It was out of reach. Jeff lay back and stayed thirsty.

Note that the word "lazy" is never used. It doesn't need to be because the picture is so good that the reader knows, without being told, what characteristic of Jeff the author is trying to get across.

The following words may suggest characters and incidents:

extravagant	sly	cowardly	careless
absent-minded	daring	generous	shy
quick-witted	imaginative	girl-crazy	sloppy
irresponsible	ingenious	boy-crazy	friendly
self-satisfied	conceited	helpful	timid

Final note: Your job in this assignment is to show a person's personality in one specific incident, not to describe him/her in a character sketch. Show what he/she is like. Don't tell about him/her.

Dialogue

Imagine that you are in a situation where you can hear two people talking but cannot see them. Report accurately what you hear.

1. Choose a dramatic subject for the conversation, a subject which has in it some element of conflict. However, the conversation should not become a name-calling fight.

2. Have clearly in mind who the speakers are, but do not tell your reader. Use no introduction, narrative, explanation, or description. You must show who the people are and what they are like by what they say -- only by what they say! The paper must be 100% dialogue.

3. Have the difference of opinion and the subject of the conversation apparent at once (i.e. in the first speech).

4. The conversation must have a purpose. It must settle something for the speakers. Do not end too abruptly. Each speaker should have at least five "speeches." Make sure that the topic has been sufficiently discussed so that the people are satisfied.

5. Use natural language. Make your characters sound like real people. Use contractions and, if it is appropriate, slang.

6. Suggested topics:

   a. classical music vs. rock
   b. good looks vs. brains
   c. the black family who have just moved into the neighborhood
   d. cheating
   e. public school vs. private school
   f. football vs. basketball
   g. a father and son on the subject of using the family car
   h. a teenager and a younger brother deciding which television program to watch
   i. a teacher and a parent

Presenting Thoughts

In the last assignment you were asked to present a dialogue, a record of a conversation, which was to be made up of only the words of the speakers, with no explanation or description or narration.

This time imagine that you are able to "tune in" on a person's thoughts. Report exactly what you "hear." Know who the person is and the circumstances of his/her thinking, but don't tell your reader, at least not directly. Your paper is to have nothing in it except the person's thoughts. Put the person in an interesting situation. A critical or emotion-charged moment would be good; a relaxed day-dream might also be effective.

A good example of this kind of writing is a short story by Dorothy Parker called "A Telephone Call". The whole story is made up of a woman's thoughts. It starts like this:

> "Please, God, let him telephone me now. Dear God, let him call me now. I won't ask anything else of You, truly I won't. It isn't very much to ask. It would be so little to You, God, such a little, little thing. Only let him telephone me now. Please, God. Please, please, please.
>
> If I didn't think about it, maybe the telephone might ring. Sometimes it does that. If I could think of something else. If I could think of something else. Maybe if I counted five hundred by fives, it might ring by that time. I'll count slowly. I won't cheat. And if it rings when I get to three hundred, I won't stop; I won't answer it until I get to five hundred. Five, ten, fifteen, twenty, twenty-five, thirty, thirty-five, forty, forty-five, fifty.....Oh, please ring. Please."

Alternate assignment:

Give the words which a person might speak in a certain situation, and then present what he's thinking at the same moment. As before, your paper is to include only the person's words, spoken and thought.

Dorothy Parker also wrote a story based on this kind of narration. It is called "The Waltz."

> "WHY, THANK YOU SO MUCH. I'D ADORE TO.
>
> I don't want to dance with him. I don't want to dance with anybody. And even if I did, it wouldn't be him. I've seen the way he dances. Just think, not a quarter of an hour ago, here I was sitting, feeling so sorry for the poor girl he was dancing with. And now I'm going to be the poor girl. Well, well. Isn't it a small world?
>
> WHY, I THINK IT'S MORE OF A WALTZ, REALLY. ISN'T IT? WE MIGHT JUST LISTEN TO THE MUSIC FOR A SECOND, SHALL WE? OH YES, IT'S A WALTZ. MIND? WHY, I'M SIMPLY THRILLED. I'D LOVE TO WALTZ WITH YOU.
>
> I'd love to waltz with you. I'd love to waltz with you. I'd love to have my tonsils out, I'd love to be in a midnight fire at sea. Well, it's too late now. We're getting under way. Oh. Oh, dear. Oh, dear, dear, dear.

Oh, this is even worse than I thought it would be. We'll be sitting it out on the floor in a minute, if he keeps this up.

OH, NO, NO, NO. GOODNESS, NO. IT DIDN'T HURT THE LEAST LITTLE BIT. AND ANYWAY IT WAS MY FAULT. REALLY IT WAS. TRULY. WELL, YOU'RE JUST BEING SWEET, TO SAY THAT, IT REALLY WAS ALL MY FAULT.

I wonder what I'd better do -- kill him this instant, with my naked hands, or wait and let him drop in his traces. Maybe it's best not to make a scene. I guess I'll just lie low and watch the pace get him. He can't keep this up indefinitely -- he's only flesh and blood. Die he must, and die he shall, for what he did to me. You can't tell me that kick was unpremeditated. When you kick me in the shin, smile."

Short Story

Writing a short story will give you a chance to combine the narrative writing skills you have practiced in the previous exercises.

Suggestions for writing a short story:

1. You will write most convincingly about situations and people you know first hand. Ray Bradbury once said, "A writer's past is the most important thing he has."

2. Your story must have conflict -- conflict occurs when, because of some obstacle, a character can't immediately get what he wants -- because conflict is the basis of a plot. The types of conflicts are man vs. man, man vs. nature, and man vs. himself. Inner conflicts are often the most interesting. As one author once said, "A good story isn't only the story of what happens to a man's body, but of what happens to his heart, and to his spirit."

3. Start your story at a moment of decision or crisis (to "hook" the reader). If necessary, you can use a flashback to present background information.

4. Know your characters thoroughly. The better you know them, the more easily you can make your reader care about what happens to them. Some authors write detailed character sketches of their main characters before even beginning their stories.

5. Remember that your main goal is to keep your reader interested, wondering "What's going to happen next?"

6. Think about the point of view from which you will tell your story. The third person is, perhaps, more flexible, but the first person gives immediacy to a story.

7. Include plenty of details to describe people, action, and the setting so that the story will "live" in the reader's imagination.

8. Show (rather than tell) whenever possible.

9. Use dialogue, but don't overuse it. (See #7)

10. Make the story long enough to explore <u>fully</u> the situation you are writing about, but don't pad it with extra characters and scenes.

11. Give the story a satisfying ending, one that has been adequately prepared for. A surprise ending is fun -- but not necessary. Avoid a fizzle!

12. After you have finished the story, think of a good title for it. Don't give the ending away in the title (e.g. "All a Dream").

Notes to teachers on Narrative Writing assignments:

Telling vs. Showing - pp. 25-26: A useful extension of this exercise is to ask students to rewrite the showing version of their incidents from a different point of view. That is, if the first version was in the first person, they rewrite it in the third. If the first version was in the third person, they rewrite it in the first person.

Showing an Emotion - p. 29: An acting-out exercise makes a good introduction to this assignment. Bring a box to class in which you have put some object. In private, tell a student what emotion you want him/her to act out as he/she opens the box and removes the object. The class guesses what emotion is being portrayed. This can be done with the "suggested emotions" listed or with others.

Expository Writing

Although expository writing may be introduced in the seventh grade, students begin their first formal work in exposition in Grade Eight.

The following material provides an effective transition from narrative to expository writing. For the complete unit see A PLAN FOR COMPOSITION GRADE EIGHT by Olsen, Fiero, and Sutton available in the English Resource Center.

Exposition - A Teaching Unit

One Kind of Expository Paragraph

When the teacher is ready to introduce the kind of expository paragraph that contains one main topic and several subtopics, he/she should plan to spend several days for the presentation of the basic concepts and the writing of the first paragraph. Students should proceed slowly. After writing three or four expositions over a period of three or four weeks, students should begin to grasp at least some of these ideas:

1. One link between this new type paragraph and the earlier narrative and descriptive paragraphs is the writer's responsibility to provide his reader with concrete details as proof of his idea.

2. In this kind of paragraph there is usually a big, general idea expressed in a topic sentence and several smaller, more specific ideas expressed in the supporting sentences.

3. This general-to-specific paragraph may be compressed or expanded.

4. Transitional words may be used to signal new ideas.

Before asking students to write this kind of expository paragraph, the teacher should present two exercises like those which follow or in some other way present the ideas they contain.

The students should realize that there are many types of expository paragraphs, that paragraphs like those in Exercise 1 represent only one type, and that they are intentionally short and simple to reveal the basic structure of this particular type. (Refer to Exercise 1 which is printed on page 41.)

During the discussion that follows the completion of Exercise 1 the students should be permitted to add to their answers. The students should save the models and their answers to the questions in the exercises in their notebooks.

Students will probably present some highly original answers to the second question, but they should note the following points:

1. Each paragraph has four sentences.
2. In each paragraph the first sentence is a topic sentence. (Most eighth graders know the term, but many do not understand its meaning.)
3. In each paragraph there are three sentences which give details or which tell further about the first sentence.

Some students may have trouble with the third question. They should be helped to discover these facts:

1. Each topic sentence expresses an idea which is big enough, general enough, to include the smaller ideas which come after it.
2. Each topic sentence contains a plural noun with a determiner (or an adjective) in front of it.
3. Each of the sentences which follows the topic sentence contains a small, or specific, idea.
4. The three smaller ideas are subtopics of the big idea, or main topic.

Undoubtedly, in discussing the answers to the third question, the students will mention the main topic and the subtopics of each paragraph. If they do not, they should. The teacher should make it clear that in a paragraph of this type there can be fewer or more subtopics and fewer or more sentences than three, and that every sentence need not contain a subtopic.

The fourth question should cause no trouble. Students should realize that a writer may use bold signals like first, second, third; less conspicuous signals like one, another, still another; or no signals at all in presenting the subtopics.

The students should note that each paragraph ends with the last detail.

Exercise 1

THE STRUCTURE OF ONE KIND OF EXPOSITORY PARAGRAPH

Directions: Read the following paragraphs and on a sheet of notebook paper answer the questions which come after the paragraphs. Take time to think. Save this exercise in your notebook. You will need it occasionally.

A. In our family there are three pianists. First there is Father, who never hits a wrong key. Second, there is Mother, who plays old-fashioned melodies by ear. Third, there is Bill, who creates discords one after another.

B. Since last spring I have had several recurring dreams. In one I am a trapeze artist, always falling and never landing. In another I am a parachute jumper drifting down, down through an endless fog. In still another I am a student lost in a maze of test questions.

C. A student may get information for a report from several sources. He may use encyclopedias, such as WORLD BOOK ENCYCLOPEDIA and ENCYCLOPEDIA AMERICANA. He may find books on his subject by looking in the card catalogue. He may read articles in magazines after he has located them through READER'S GUIDE TO PERIODICALS.

1. Which of the following is the author's purpose in each paragraph:

   to tell what happened?

   to create a mood or an impression?

   to explain how to do or make something?

   to inform the reader about something?

2. In what ways are the paragraphs alike?

3. How does the first sentence, the topic sentence, of each paragraph differ from the sentences which follow it?

4. Do you notice any words in any of the paragraphs which the writer has used as a signal to the reader that a new idea is coming?

Exercise 2

COMPRESSION AND EXPANSION

Directions: This exercise does not require any writing, but it does require thinking. See if you can discover one way to shorten an expository paragraph and one way to expand it. After you have thought about the ideas in this exercise you will be ready to write one kind of expository paragraph.

COMPRESSION

Often the subtopics of an expository paragraph may be compressed into one sentence containing a series. For example, the subtopics in the paragraphs in Exercise 1 may be expressed as follows:

A. In our family Mother, Father, and Bill play the piano.

B. Since last spring I have had recurring dreams in which I am a trapeze artist, a parachute jumper, and a student.

C. A student may get information for a report from encyclopedias, books and magazine articles.

Now try to figure out how these sentences differ from the topic sentences and from the original paragraphs.

EXPANSION

A short expository paragraph of this kind may also be expanded into a longer paragraph or into a composition of several paragraphs. The method for expanding an expository paragraph is easy to learn. It is the same method you used in expanding or making clearer your narratives and descriptions. It is that of adding of details at certain points. The problem is to recognize the certain points. They are not hard to find in this particular kind of paragraph. Details may be added just after each subtopic sentence.

Now reread paragraph B in Exercise 1 and compare it with the skeleton paragraph which follows.

Since last spring I have had several recurring dreams. In one I am a trapeze artist. _____

_____

_____

In another I am a parachute jumper. _____

_____

_____ In still another I am a student.

_____

The writer of the skeleton paragraph intends to expand it into a longer paragraph. He is using a technique which is helpful to students who are learning to write expository paragraphs. He has shortened each subtopic sentence. In doing this he has separated the essential idea of the sentence from any details about that idea. Now he is ready to add details after each subtopic sentence. He may add as many sentences at each of these points as his purpose requires.

EXPOSITORY PARAGRAPH WRITING ASSIGNMENT

Directions: Copy the skeleton paragraph in Exercise 2 on a piece of paper. Allow about three inches of blank space after each subtopic sentence. Then think of details, which would help to fill out the idea in each of these sentences, and write the details, in sentences, in the spaces. If you want to add an ending sentence after your last detail sentence, you may. After you have finished your first draft, see if you can find any unnecessary words. If you do, cross them out. Make a neat final copy in ink.

Note: This paragraph will be considered a practice theme and will not be graded, but it will be studied carefully by the teacher and should be saved in your folder.

Paragraph Writing

A simple writing lesson which stresses the importance of three major principles of composition i.e., unity in paragraphs, the topic sentence, and organization of detail, can help students avoid disorganized paragraphs and those compositions which seemingly end without an ending.

Assign a six sentence paragraph on any topic. The student must then choose a title, include the title or synonym in the opening topic sentence, compose four sentences which support the idea of the topic sentence, and then mention the title or synonym in the concluding sentence.

This assignment, though obviously very controlled, does impress upon the young writer that his thoughts on paper need to have organization regardless of his purpose. Though there are many organizational patterns in writing paragraphs, this one does teach an elementary organization which can be expanded upon in future assignments.

The following model can be put on an overhead transparency and discussed with the students prior to the assignment.

Title	Choice Climates
Introduction	(1) Our country is rich in variety of climates. (2) The hot desert of Death Valley, California gives any visitor a chance to experience one of the hottest parts of our country.
Body	(3) The warm beaches of Florida also give the tourist the chance to bask in warm sunlight but still enjoy the cooling breezes of the ocean. (4) For keeping cool, the snow peaks of the Rockies offer skiing and snowball fights in the middle of July. (5) Less frigid, a trip to the cool forests of Maine is a welcome relief on those long warm summer days.
Conclusion	(6) Whatever your choice of climate may be, it can be found on a tour of the United States.

Resources

The following materials are a few of those recommended for teacher use. All are available in the English Department Offices and/or school libraries.

1. Curriculum Guides

Fiero, Douglas. A PLAN FOR COMPOSITION GRADE SEVEN. Darien, 1966. Detailed goals, approaches, activities and assignments for the year's work in descriptive and narrative writing.

Olsen, Esther; Fiero, Douglas; and Sutton, John. A PLAN FOR COMPOSITION GRADE EIGHT. Darien, 1966.
Detailed guide for narrative and descriptive writing with introductory material for expository.

Reed, Cecelia. "Composition" in A TENTATIVE CURRICULUM GUIDE FOR LANGUAGE ARTS, GRADES 7, 8 AND 9. Olsen, et al. Darien, 1958.
Useful blend of philosophy and specific activities.

2. Units

	Grade
Author Report (See Library Skills Section of this guide, p. 94)	8,9
Biography (" " " " " " , p. 94)	8,9
Magazine (" " " " " " , p. 94)	9
Newspaper (" " " " " " , p. 93)	8
Appendix of this guide, p.197	
Drama (see pp.169-187 of this guide)	7,8,9
Poetry (see pp.189-196 of this guide)	7,8,9
Short Story (see pp.113-117 of this guide)	7,8,9
Narrative Writing (see pp. 21-39 of this guide)	7,8,9
Letter Writing (see p. 21 of this guide)	7,8,9
Expository Writing (see pp. 39-44 of this guide)	8

3. A-V Materials

WRITING SKILLS: A BIBLIOGRAPHY OF WRITING SKILLS MATERIAL. Published by Darien's Instructional Materials Center, this lists A-V materials available throughout the school system.

A variety of A-V materials -- transparencies, posters, sound recordings, slides, kits, filmstrips -- useful in teaching writing are available in the English Resource Centers and in the libraries of both junior high schools.

4. Specific Activities

Clapp, Ouida. ON RIGHTING WRITING: CLASSROOM PRACTICES IN TEACHING ENGLISH. NCTE, 1975-76. The thirteenth report of NCTE committee which culled best practices in the teaching of writing; ideas organized into categories including Getting Started, Finding a Subject, Developing Point of View, Sensing an Audience, Sharpening Technique, Writing to Clarify Values, Exploring Writing Systems.

Long, Littleton. WRITING EXERCISES FROM EXERCISE EXCHANGE. NCTE, 1976. Among the categories are Prewriting, Diction, Theme Thesis and Paragraph, Style, Ideas for Whole Papers and Special Topics, Description, The Short Story, Rewriting.

Reeves, Ruth. IDEAS FOR TEACHING ENGLISH: SUCCESSFUL PRACTICES IN THE JUNIOR HIGH SCHOOL. NCTE, 1966. More than 150 pages of specific suggestions for teaching composition.

5. Philosophy and Specific Activities

Macrorie, Ken. TELLING WRITING. Hayden Book Company, 1976. Includes examples of student writing.

Macrorie, Ken. WRITING TO BE READ. Hayden Book Company, 1968. Includes examples of student writing.

Moffett, James. STUDENT CENTERED LANGUAGE ARTS AND READING K-13: A HANDBOOK FOR TEACHERS. Houghton Mifflin, 1976.

Moffett, James. TEACHING THE UNIVERSE OF DISCOURSE. Houghton Mifflin, 1968. Develops program based on point of view (relates well with Moffett's short story anthology POINTS OF VIEW).

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GRAMMAR, USAGE, AND MECHANICS

Introduction

The objectives of instruction in grammar, usage, and mechanics are

1) to help students learn to speak and write more effectively;

2) to teach students how their language works.

The teacher is of utmost importance. If children are to learn effectively and enjoy their learning, the teacher must show enthusiasm for language and possess a knowledge of language that goes beyond the grammar presented in the class text.

Grammar is a highly abstract subject. Many students find it difficult simply because they have not yet developed their ability to think in abstractions. For this reason, instruction in grammar should be tied, as much as possible, to students' own oral and written productions. In fact, the teacher should give first priority to students' using language rather than to their learning about it. The first objective in teaching students about language is their increased ability to use it.

Specific suggestions for the teacher:

1) Keep terminology, rules, and definitions as simple as possible.

2) As often as possible, use the inductive approach. For example, give students a list of plural nouns and let them generalize as to how noun plurals are formed.

3) Give students many chances to practice sentence building in addition to sentence analysis. For example, have them fill adjective slots in a sentence instead of picking out the adjectives in a sentence.

4) Try teaching usage by rote as well as by rule. For example, have students say and hear many sentences with nominative case pronouns as predicate nominatives instead of just giving them the abstract rule.

5) Teach punctuation and capitalization rules as they are needed in the course of students' speaking and writing and as they can be related to concepts of grammar being presented. For example, teach capitalization while teaching proper nouns; teach the commas while teaching the vocative case.

6) The teacher should refer to pages 87-109 in CURRICULUM GUIDE FOR THE LANGUAGE ARTS, KINDERGARTEN - GRADE 6 (Darien Public Schools, 1975) for further information on the philosophy of grammar instruction, suggested procedures, "A Handbook of English Grammar," and recommended activities. For definitions of the parts of speech from CGLA, K-6, see pages 55-58 of this guide.

7) Numerous A-V items are available in the English Resource Centers and from the Instructional Materials Center.

GRAMMAR AND USAGE - GRADE 7

Required	Additional (for advanced students)

Parts of Speech

1. Identify
   - noun
   - determiner
   - pronoun
   - adjective
   - verb
   - auxiliary
   - adverb
   - preposition
   - conjunction
   - interjection

2. Know the following terms and use each properly
   - a. nouns
     - 1) types
       - common
       - proper
       - collective
       - abstract
     - 2) forms
       - singular
       - plural
       - possessive
     - 3) function
       - subject
       - object of preposition
       - direct object
       - appositive
       - indirect object
       - vocative
     - 4) patterns
       - with determiners
       - with adjectives
       - with verbs
       - with prepositions
   - b. pronouns
     - 1) types
       - personal
       - indefinite
       - relative
       - demonstrative
     - 2) number
     - 3) case
     - 4) gender
   - c. adjectives
     - 1) types
       - descriptive
       - limiting
       - proper
     - 2) function
       - noun modifier
     - 3) patterns
       - with nouns
       - with linking verbs
     - 4) forms
       - comparative
       - superlative

d. verbs
   1) types
      action
      linking
      transitive
      intransitive
   2) tenses
      six major
   3) function
      predicate verb
      noun modifier
         participle
         infinitive
      nominal
         gerund
         infinitive
   4) voice
      active
      passive
   5) patterns
      with nouns
      auxiliaries
e. adverbs
   1) types
      recognized as words which tell place, time, manner and frequency
   2) form
      comparative
      superlative
   3) function
      verb modifier
   4) patterns
      with verbs
      with adjectives
      with adverbs
f. prepositions (and prepositional phrases)
   1) pattern
      with nouns
      with pronouns
   2) function
      adjective
      adverb

Parts of a Sentence
1. subject
2. predicate
3. direct object
4. indirect object
5. predicate nominative
6. predicate adjective

Phrases
1. definition
2. types
   prepositional
   verbal

Clauses
1. types
   main - independent
   subordinate - dependent
   adjective
   adverbial

Kinds of Sentences
1. type - structure pattern
   simple
   compound
   complex
   compound-complex
2. type - purpose
   statement
   question
   command
   exclamation

Usage
1. agreement
   subject
   pronoun and antecedent
2. verbs
   principle parts
3. pronouns
   case
4. modifiers
   comparative and superlative
   double negative
   adjective after linking verb
   adverb after linking verb
   placement of modifiers
5. sentence structure
   fragments
   run-ons
   choppy sentences

GRAMMAR AND USAGE - GRADE 8

Required	Additional (for advanced students)

Sentence
1. statement
2. question
3. command
4. exclamation
5. simple subject
6. compound subject
7. simple predicate
8. compound predicate

Noun
1. proper
2. common
   abstract
   collective
   compound
3. singular
4. plural
5. gender
   masculine
   feminine
   neuter
   common
5. case
   nominative
      subject
      appositive
      predicate nominative
      vocative
   possessive
      singular
      plural
   objective
      direct object
      object of preposition
      indirect object

Pronoun
- 1. personal
  - case
    - nominative
    - objective
    - possessive
- 2. indefinite
- 3. interrogative
- 4. demonstrative
- 5. reflexive
- 6. intensive
- 7. relative

Adjective
- 1. proper
- 2. descriptive
- 3. limiting
- 4. predicate
  - comparison
    - positive
    - comparative
    - superlative

Adverb
- 1. manner
- 2. time
- 3. degree (intensifier)
- 4. place
- 5. frequency
  - comparison
    - positive
    - comparative
    - superlative

Verb
- 1. main
- 2. auxiliary
- 3. linking
- 4. person
- 5. number
- 6. regular
- 7. irregular
  - present
  - past
  - future
  - present perfect
  - past perfect
  - future perfect
- 8. voice
  - active
  - passive
- 9. mood
  - indicative
  - imperative
  - subjunctive
- 10. verbals
  - infinitive
  - participle
  - gerund

Preposition
- 1. adjective phrase
- 2. adverb phrase

Conjunction
- 1. co-ordinate
- 2. subordinate
- 3. clauses
  - adjective
  - adverb
  - noun

Interjection
Sentence
1. simple
2. compound
3. complex
4. compound-complex

Usage - See items under Usage for Grade 7 (page 52). The following rules should be stressed:

A. Subject-verb agreement
   1. Singular subjects take singular verbs; plural subjects take plural verbs.
   2. The number of a subject is not changed by a prepositional phrase following the subject.
   3. Some indefinite pronouns are singular and some are plural.
   4. Compound subjects joined by and are plural; compound subjects joined by or or nor are singular.

B. Principle parts of verbs
   1. regular verbs
   2. irregular verbs
   3. commonly confused verbs: sit/set, lie/lay, and rise/raise

C. The case forms of personal pronouns
   1. Subjects are in the nominative case.
   2. Predicate nominatives are in the nominative case.
   3. Direct and indirect objects are in the objective case.
   4. Object of a preposition is in the objective case.

D. Pronoun - antecedent agreement
   1. A pronoun agrees with its antecedent in number (and gender).
   2. A singular pronoun is used to refer to a singular antecedent; a plural pronoun is used to refer to a plural antecedent.
   3. When a pronoun is used to refer to another pronoun or determiner, beware. Words like each, every, everyone, anybody are singular.

E. The correct use of modifiers
   1. Use adjectives to modify nouns or pronouns.
   2. Use adverbs to modify action verbs.
   3. Learn the three degrees of comparison of modifiers.
   4. Avoid double comparisons and double negatives.
   5. Place modifiers carefully to ensure a clear meaning.

F. Sentence structure
   1. Avoid sentence fragments. Be sure that a group of words punctuated as a sentence is a complete sentence.
   2. Avoid run-on sentences. Be sure that a group of words punctuated as one sentence is not in fact two. Do not use a comma where a period is required.
   3. Combine short, choppy sentences into longer, smooth-flowing sentences.

GRAMMAR AND USAGE - GRADE 9

The curriculum in these skill areas for Grade 9 consists of a thorough review of all the items listed for Grades 7 and 8, including the "Additional" items.

Definitions of the parts of Speech

	NOUN	VERB
PATTERNS	I saw a _____ . The _____ surprised me. We found it under this _____.	We should ____. Don't ____ it.
STRUCTURE WORDS	DETERMINERS a (book) every the some (books) this many my two	AUXILIARIES (helping verbs) can (eat) has (eaten) is (eating) is (eaten)
ENDINGS	Inflectional boys (plural) boy's (possessive) boys' (possessive plural) Derivational attendance encouragement employee goodness singer purity etc.	Inflectional walks walking walked Derivational purify dramatize lubricate etc.
MEANING	A noun is a word used to name a person, place, thing, or idea.	A verb is a doing, being, or having word. (To refer to a verb as an "action word" is to cause much confusion.)
FUNCTIONS	1) subject of verb 2) direct object of verb 3) indirect object of verb 4) predicate noun (also called predicate nominative or subject complement) 5) object of preposition 6) noun modifier (glass house) 7) appositive (Joe, my friend)	1) headword of predicate 2) noun modifier (flying fish) 3) nominal (see noun functions 1-5, 7) Swimming is fun. I like to swim.

	ADJECTIVE	ADVERB
PATTERNS	The ___(noun) seemed very ___. (A word must fit in both blanks to be an adjective.)	He worked ___. He fell ___.
SWORDS	INTENSIFIERS very (late) rather quite somewhat	INTENSIFIERS very (slowly) rather quite somewhat
ENDINGS	Inflectional fatter more beautiful fattest most beautiful Derivational funny dangerous cooperative intelligent agreeable etc. cheerful	slowly backward nowhere
MEANING	An adjective is a word which tells what size, what color, what kind, etc.	An adverb is a word which tells where, when, how, or how often.
FUNCTIONS	Noun (or pronoun) modifier Note: Other kinds of words besides adjectives also modify nouns: determiners, nouns, verbs, adverbs. Not every noun modifier is an adjective.	1) verb modifier 2) noun modifier that man there

P R O N O U N

A word that replaces a noun or noun phrase.

FUNCTIONS: See noun functions 1-5.

Sub-classes of pronouns:

PERSONAL	I,me,mine	RELATIVE	DEMONSTRATIVE
	you,yours	who, whom, whose	this, that
	he, him, his	which, that	these, those
	she, her, hers		
	it	INTENSIVE	INDEFINITE
	we, us, ours	REFLEXIVE	some body
	they, them, theirs	myself	any one
		yourself	every + thing
		etc.	no

D E T E R M I N E R

A word that signals a noun. (See NOUN.)

FUNCTION: Noun modifier

Other determiners:

an	her	all
each	its	most
that	no	more
those	both	either
your	much	neither
our	few	two
their	several	second
his	any	

Note: Some determiners may sometimes be pronouns.
We ate several.
I didn't see any.

A U X I L I A R Y (helping verb)

A word that signals a verb. (See VERB.)

FUNCTION: Verb modifier

Other auxiliaries:

could	am, are, was, were
may, might	be, being, been
shall, should	have, had
will, would	do, does, did
must	

Note: The auxiliaries in the second column may sometimes be predicate verbs.
She was lovely.
I had a cold.
He did the work.

I N T E N S I F I E R

See ADJECTIVE and ADVERB

FUNCTIONS: Adjective modifier
Adverb modifier

Other intensifiers: awfully
pretty
really
extremely
extraordinarily
surprisingly
too

P R E P O S I T I O N

Patterns: The dog ran ___ the (noun).

FUNCTION: Prepositions (with nouns or pronouns) form prepositional phrases. Prepositional phrases function as noun and verb modifiers.

Some prepositions:

about	beyond	along	for	through
above	by	at	from	to
across	on	behind	in	into
after	opposite	below	like	toward
beneath	over	down	near	under
beside	around	up	off	with

Some prepositions do not fit the test pattern:
among
during
except
of
but (meaning except)

C O N J U N C T I O N

FUNCTION: Connects words and groups of words

Some conjunctions: and
but
so
for
yet
or
nor

MECHANICS - GRADE 7

Required	Additional (for advanced students)
Punctuation	
1. period	
end of sentence	
abbreviations	
2. question mark	
3. exclamation mark	
4. comma	
series	non-essential phrases & clauses
compound sentence	parenthetical expressions
direct address	
appositives	
dates and addresses	
introductory words	
5. apostrophe	
possessive nouns	
contractions	
6. quotation marks	
direct quotations	
titles	
7. colon	
lists	
time	
greeting - business letters	
	8. semi-colon
	compound sentences
9. hyphen	
numbers	
compound words	
between syllables at end of lines	
	10. parentheses
	11. dash
Capitalization	
1. first word in sentence	
2. proper nouns and adjectives	
3. titles	
people	
books, films, tapes, records	

MECHANICS - GRADE 8

Punctuation
1. period
   to end a declarative or an imperative sentence
   to show an abbreviation
   after initials that stand for names
   in place of the word <u>and</u> with numbers
2. question mark
3. exclamation point

4. comma
   after introductory words
   to separate three or more items in a series
   to separate noun of direct address
   to separate appositives
   to set off nonrestrictive phrases and clauses and parenthetical expressions
   after introductory adverbial clauses and participial phrases
   to separate long clauses in a compound sentence
   to separate dates and addresses
   to separate two or more adjectives
   after salutation of friendly letter
   after closing of any letter
5. underlining
   to indicate title of books, magazines, newspapers, and plays
   to indicate names of ships, planes and trains
6. hyphen
   in spelling out numbers from twenty-one to ninety-nine
   to combine two or more words that form an adjective
   to divide words at end of lines
7. colon
   to show time in figures
   to introduce a series
   after business letter greeting
8. apostrophe
   in forming the possessive case of a noun
   to indicate contractions
   to form the plural of letters, numbers and symbols
9. quotation mark
   to indicate the words of a speaker
   to indicate titles of songs, poems, short stories, articles, sermons, and chapters of books
   single marks for quotation within a quotation
10. semi-colon
   in compound sentences where the clauses are not joined by coordinating conjunction
   in compound sentences if there are commas within the clauses

Capitalization
1. capitalize:
   all proper nouns and adjectives
   titles used with people's names
   all words that refer to God and sacred scriptures
   first word of a sentence
   first word of a quotation
   points of the compass referring to a geographic location
   names of school subjects derived from proper nouns
   first, last and all important words of a title
   the word "I"

MECHANICS - GRADE 9

The curriculum in this skill area for Grade 9 consists of a thorough review of all the items listed for Grades 7 and 8, including the "Additional" items.

SPELLING

A program of spelling instruction should be conducted throughout the year. This program should consist of direct teaching of rules and words commonly misspelled. Equally important, however, is the development of students' spelling consciences, a caring about their spelling and a willingness to take responsibility for it.

The spelling words taught should be those which appear frequently in writing, especially problem words, and those which students need for their own writing. The teacher should assign at any one time only as many words as students can learn with 100% mastery.

Students should learn the spelling rules which have relatively few exceptions. The teacher should be sure that students have learned the regular applications of the rules well before introducing the exceptions. The following spelling rules should be taught:

ie/ei

final e, final y } before a suffix beginning with a { consonant, vowel

doubling a final consonant before a suffix beginning with a vowel

plurals of nouns

possessives of nouns

contractions

Research indicates that the corrected test technique is a highly effective teaching device (even for words that students have not previously studied). The teacher dictates a list of words, and the students write them. Then each student corrects his/her own paper as the teacher spells the words orally.

Spelling is for writing. The real test of a spelling program is students' written work. If there is no improvement in written work, spelling instruction is of little worth. Students should be held accountable for accurate spelling in their compositions. They should be encouraged to check words they are not absolutely sure of and to proofread carefully.

Many teachers combine their spelling and vocabulary programs. It is certainly desirable for students to know the spellings of the new vocabulary words they are learning. However, lists of words which students have trouble spelling and lists of words whose meanings need to be learned usually overlap only slightly.

BASIC SPELLING LIST I

across
advice
afraid
again
all right
a lot
already
always
among
answer
any
argument
Asia (& other continents)
beautiful
beginning
believe
break
bridge
built
business
buy
calendar
can't
certain
character
choose
church
Cincinnati (& other cities)
clothes
coming
Connecticut (& other states)
could
country
courageous
daughter
definite
desert
disappear
doesn't
done
don't
early
easy
eight (& other cardinal & ordinal numbers)
engine
enough
escape
especially
every
excellent
February (& other months)
friend
government
grammar
guess
half
haven't
having
heard
hour
immediately
its (& other possessive pronouns)
knowledge
length
lose
making
many
meant
minute
necessary
no one
none
occasionally
occurred
o'clock
office
often
once
piece
parallel
people
please
probably
quiet
quite
raise
read
ready
really
receive
rhythm
said
search
scene
seems
seize
separate
shining
sincerely
sister
some
special
straight
success
sure
tear
their
they're (& other homonyms)
though
through
tomorrow
too
trouble
truly
uncle
until
used
watch
wear
Wednesday (& other days of the week)
week
where
whether
which
whole
whose
women
won't
would
writing
wrote

BASIC SPELLING LIST II

a lot
absence
accept, except
accidentally
accommodate
accumulate
accurate
achievement
across
address
advice
advise
affect
against
all right
analyze
answer
apologize
appreciate
argument
athlete
basically
beginning
believe
benefited
business
calendar
cemetery
character
coming
completely
conscience
courageous
decision
definite
desperate
different
disappear
disappoint
discipline
doesn't
effect
embarrass
exaggerate
excellent
exercise
experience
favorite
February
foreign
forty-fourth
government
grammar
heard
height
immediately
independent
interesting
its, it's
judgment
lead, led
library
license
literature
loneliness
lose, loose
marriage
meant
medicine
motion
necessary
neighbor
ninety-ninth
noticeable
occasionally
occurred
official
opinion
passed, past
peculiar
permanent
pleasant
popular
possession
preferred
prejudice
principal, principle
privilege
probably
proceed, precede
professor
pursue
receive
recommend
remember
repetition
restaurant
secretary
seize
separate
sergeant
similar
serious
several
similar
sincerely
strength
success
surprise
temperature
theater
their, there, they're
therefore
thorough
though
through
tomorrow
too
transferred
tragedy
treasure
twelfth
unnecessary
vegetable
villain
weather, whether
Wednesday
weigh
weird
who's, whose
writing, written

VOCABULARY

The teacher should seize every possible opportunity to help students to increase their vocabularies. He/She should strive to develop in students a respect for words and the realization that the success of their reading, speaking, and writing will depend largely on their vocabulary power. The teacher should try to convince students that the new words they learn are not strangers to be met briefly and then never seen again but potential friends and allies whom they will encounter and work with throughout their lives. The teacher should help students to become fascinated with words, their interesting origins, histories, changing forms, and shifting meanings.

Words for vocabulary study can be derived from literature, prepared lists (such as those on the following pages), and commercial texts (such as WORD WEALTH). Students themselves can suggest for class study words they find in their reading. As in the spelling program, only as many words should be assigned at any one time as students can learn with 100% mastery. Ten has proved to be a good number for seventh graders; eighth graders can handle between ten and fifteen; fifteen is a good number for ninth graders. During the course of the year, seventh graders should learn through the vocabulary program a minimum of 200 words, eighth graders 250, and ninth graders 300.

It is desirable for students to meet new words in specific contexts, which is why literature is such a good source of words. Thus, they can learn to use the context to find clues to a word's meaning and to ascertain which meaning in the dictionary is the appropriate one. (Incidentally, the teacher may well need to spend some time teaching students how to use the dictionary, also the thesaurus.)

The teacher should encourage students to make the new words they learn truly a part of themselves by using these words in their speaking and writing. Students should realize that such new words provide a bank account from which they can draw fresh, specific words to use instead of the tired, vague words which are so prevalent in poor writing.

A tried and true method of vocabulary instruction is for the teacher 1) to assign the words, pointing out interesting and significant features; 2) to give students time to look up and learn the meanings (and spellings) of the words and, perhaps, to write them in original sentences; and 3) to test. Further discussion of the words often occurs before and after the test. In recording the meaning of a word, students should get into the habit of writing the meaning in the same part of speech as the original word. If students are asked to write original sentences, they should be required to use each vocabulary word correctly -- the original context should help -- and to show that they really understand what the word means. For example, "The affable man grinned and shook my hand warmly" is a better sentence than "The man was very affable."

VOCABULARY LIST I (recommended for Grade 7)

I. Please give me your new mailing ADDRESS before you move.
In a meeting people ADDRESS their remarks to the chairperson.
That tape will not ADHERE to a wet surface.
I not only believe in democracy, I ADVOCATE it.
She is an ADVOCATE of longer vacations.
AFFILIATION with a political party allows a citizen to vote in primaries.
His AGILITY in escaping the angry bees was remarkable.
When their favorite player was called "out" the Red Sox fans became AGITATED.
AMBITIOUS people set high goals for themselves.
It was delightful to visit such AMIABLE relatives.
The disorder and violence were so widespread after the war that the country seemed on the edge of ANARCHY.
Although the pine table was old, it did not qualify as an ANTIQUE.

II. The ATTORNEY requested a brief recess so that she could confer with her client.
Even civilized nations have some BARBARIC customs.
Many schools hold BIANNUAL open houses -- one in the fall and one in the spring.
Because the mayor's term of office is two years, a BIENNIAL election is held.
That plant is a BIENNIAL; it will die after its second year.
BUOYANT people swim more easily than those who cannot float.
They came in CASUAL dress appropriate for a barbecue.
When their dog ate all the meat they had planned to cook for dinner, the host and hostess thought it a CATASTROPHE.
In the library, books are shelved according to CATEGORIES.
The class needs one more CHAPERON for the dance.
It was not just a small error; it was a COLOSSAL mistake.
B & D store carries vacuum cleaners for home and COMMERCIAL use.

III. Practice can help achieve COMPETENCE in driving.
Most of us prefer CONCISE writing to wordy.
After I had returned the lost radio my CONSCIENCE was clear.
The disease was so CONTAGIOUS that anyone having it could not have visitors.
Student Council elections sometimes involve a CONTROVERSY.
We wished the CONVALESCENT a speedy recovery.
Harry received a COURTEOUS reply to his question.
The CULPRIT confessed his guilt.
Little children seem to want to know everything; their CURIOSITY has no end.
"I do not think a twelve month school year is DESIRABLE," declared the guest speaker.

IV. "I hope, Dr. Watson, that you can DIAGNOSE my sudden illness," cried Sherlock Holmes.
"My eyes DISTORT whatever I look at," he continued.
"I greatly fear darkness will soon ECLIPSE all light for me!"
Dr. Watson produced medicine in EDIBLE form.
He became EFFICIENT as he prepared to give Holmes the proper dose.
"I do not wish to EMBARRASS you, Holmes," responded Watson.
"There is one fact I must EMPHASIZE."
Watson spoke clearly and carefully: "This ENVIRONMENT is not healthy for you."
He paused, then added, "This medicine is EQUIVALENT to a miracle, but its effect will soon disappear."
Dr. Watson concluded, "Holmes, you must leave this place before the EROSION of the medicine's power!"

V. Lee's frown showed that she was EXASPERATED.
She had just been out to EXERCISE the family dog.
At the first corner they had met the neighbor's German shepherd; both dogs began an EXTEMPORANEOUS barking match.
She had always thought a strong leash EXTRAVAGANT, but now she wished she had spent the money for one.
It was only 2 degrees FAHRENHEIT.
Both dogs sounded FEROCIOUS.
When she had tried to explain to complaining neighbors, they refused to believe her and claimed her story was FICTITIOUS.
Lee dreaded the next FORTNIGHT, for it was her two weeks to walk the dog.
"Perhaps I could FRACTURE my leg," she thought. "Then I couldn't walk!"
The thought passed quickly, for Lee knew she would FULFILL her obligation.

VI. Tom was truly startled; GENUINE amazement showed on his face.
The salesman had given him an absolute GUARANTEE.
High HUMIDITY usually occurs in July and August in New England.
The dogs became so excited that their barking sounded HYSTERICAL.
After the heavy rains, our yard was IMMERSED in water.
Because seating was INADEQUATE, people stood at the rear of the hall.
Gasoline soaked rags are highly INFLAMMABLE; they are a frightening fire hazard.
Judy is not easily INFLUENCED; she makes up her own mind.
The cooling shower came as a welcome INTERRUPTION to the heat of the summer afternoon.
IRRELEVANT comments often seem humorous, especially if they are far from the topic.

VII. JUVENILE plumage of birds often differs greatly from that of adults.
Scientists may spend much of their time working in a LABORATORY.
Teachers appreciate it when students hand in LEGIBLE papers.
We were amazed at the LUXURY of the marble bathtub with gold faucets.
The audience applauded the actor's MAGNIFICENT performance.
What products does that company MANUFACTURE?
The doctor ordered me to take the MEDICINE twice a day.
Parrots and various other birds can MIMIC human speech.
Her aunt has a large collection of MINIATURE dolls.
The boys' MISCHIEF got them into trouble.

VIII. The Fire Department plans to replace its OBSOLETE truck
The horse jumped over each OBSTACLE easily.
Dairies PASTEURIZE milk to kill the bacteria in it.
The PEDESTRIAN was struck by a car.
I was embarrassed by my friend's PERSONAL remarks.
Apply for the job at the PERSONNEL office.
Did she PERSUADE you to go to the fair with her?
I filled the doctor's PRESCRIPTION at the PHARMACY.
Athletes must keep themselves in excellent PHYSICAL condition.

IX. Students have the PRIVILEGE of electing their school government officials
People from different parts of the country use slightly different PRONUNCIATION.
What current movie do you RECOMMEND?
Mary is our homeroom's REPRESENTATIVE to the Student Council.
RETAIN your test paper so that your teacher can go over it with you.
LATIN AMERICAN music has strong RHYTHM.
The president of the company has a busy SCHEDULE each day.
Because he tells such wild stories, be SKEPTICAL about what he tells you.
The STATISTICS show that the city's population has risen in the past ten years.
She wrote a SUCCINCT summary of the book.

X. The amount of food was SUFFICIENT; everyone had plenty.
The novel is full of SUSPENSE; I couldn't put it down.
The word is accented on the second SYLLABLE.
Please accept my SYMPATHY on the death of your canary.
A severe headache is one SYMPTOM of the disease.
The SYNOPSIS of the book made me want to get the novel from the library.
The engineer studied the TECHNICAL diagrams carefully.
It was a TYPICAL June day, clear, warm and lovely.
My uncle grows a VARIETY of vegetables in his garden.
The sailboat sat motionless; there was not a ZEPHYR to fill the sails.

VOCABULARY LIST II (recommended for Grade 8)

I. CULL the bad ears of corn as you husk them.
He learned to DOFF his hat for a lady.
Don't MINCE words; tell us what you mean.
Did you MOOR the boat carefully?
They tried to OUST him as mayor.
The police were not able to QUELL the riot.
The wind RAZED the old building.
Water will SEEP into the basement.
The car SWERVED to avoid the dog.
He will VIE with Joan for first place.
A gentle breeze WAFTED the leaves.
Did you WINCE when you got the shot?

II. He CONCEDED that we had won the game.
That boot CHAFES my leg.
I CRINGE at the sight of blood.
I LOATHE cheating.
He was DEVASTATED by the loss.
Joe tried to SECRETE himself behind the locker.
She SEETHED with anger.
The branches were SHEATHED in ice.
Her skirt was SINGED by the fire.
The autumn leaves are TINGED with gold.
The afternoon WANED after the picnic ended.
He WRITHED in agony after being shot.

III. There was a BREACH in their defense, and the quarterback got through.
He climbed to the CREST of the hill.
There is no place for DRONES in this classroom.
Their GIBES made her leave the stage.
He appeared in the GUISE of a salesman.
A HORDE of students rushed into the lunch room.
His LAPSE of memory made him fail the test.
She found a NICHE for herself in school politics.
He carried a SHEAF of papers into the classroom.
A COVEY of birds flew westward.
He examined the wall for STUDS with his magnet.
A WISP of smoke appeared above the hill.

IV. Her interest in the adventure was TEPID.
Many plants are DORMANT for the winter.
Many of our once wild animals have become EXTINCT.
Shooting his uncle for an intruder was a GHASTLY mistake.
The house remained INTACT throughout the storm
A gymnast's muscles are LITHE.
MARINE life may be important as a future food supply
Human beings are PRONE to make mistakes.
His SALLOW complexion concerned me.
Meals were SPARSE as our food supply was getting low.
He gave a TERSE command and the dogs sprang to their feet.
Her expression was DEVOID of fear.

V. I have always loved listening to BALLADS.
A knight usually drank from a CHALICE.
Stories about CHANGELINGS used to frighten children.
He wrote a FANTASY about three frogs and a cat.
Only a GHOUL would commit that ghastly crime.
The king of the GNOMES was a little old man.
A PARABLE usually teaches us a lesson.
The PHANTOM without a head usually rode at night.
The child darted around the room like a PIXIE.
The REGENT of the kingdom was a gnome.
The SORCERER made him disappear.
He came from YEOMAN stock.

VI. Captain Kidd was a BUCCANEER who hid out around Connecticut.
The FRIAR brought cheese from the monastery.
I bought that watch from a HUCKSTER around Times Square.
The VAGRANT was arrested for loitering.
We were begged for money by MENDICANTS wherever we went.
Bad luck and illness had made PAUPERS of the family.
Many PILGRIMS were on the road to Rome.
The STOWAWAY was discovered by the Captain.
This job is too strenuous for a STRIPLING.
The URCHINS sat at the side of the road in rags.
He lived a VAGABOND life.
The poor WAIF looked very hungry.

VII. BANISH all thoughts that are worrisome.
He BURNISHED the stove top until it gleamed.
The boat CAPSIZED in the storm.
I really CHERISH that old bike.
A good coach FOSTERS good sportsmanship.
Try to GARNER all the change you can for the bake sale.
IMBIBE that hot drink slowly.
MINGLE with the guests.
I do not RELISH the idea of a test.
I watched the winner SAUNTER off the field.
SHACKLE the prisoner.
The condition of your bike does not WARRANT the cost of repairs.

VIII. He has reached the ACME of his career.
The orchestra leader waved his BATON.
I was the CULPRIT. I ate the last piece of cake.
This is an EDICT. Clean your room.
His personality has many FACETS.
The kitchen floor had a LUSTER after being waxed.
It took METTLE to do what she did.
There was not one MORSEL left on the plate.
You have the OPTION to buy or rent the house.
Religious leaders are concerned about PAGANS.
The PROFILE of the mountains could be seen.
Few can take the RIGOR of mountain climbing.

IX. The river was TURBID after the storm.
I like my tea TEPID.
The winter sky gave a SOMBER look to the landscape.
Old barns are part of a RUSTIC scene.
Disease was RAMPANT after the flood.
I have a PRIOR claim to this book.
This is a very MEAGER meal.
I want a LAVISH meal.
That old glass is FRAGILE.
There was a FLORAL pattern on the blanket.
There was a FETID odor in the air.
Teachers are angered when students glance COVERTLY at other papers.

X. ACCEDE to my request.
Candy ALLURES a child.
AVOW your loyalty.
The lunchroom will CONGEST if you put everyone there at once.
You have DISTORTED my words.
ENTREAT tham not to leave.
EVADE the question rather than answer it.
No one is EXEMPT from obeying the law.
He EXPLOITS you by having you work for no pay.
IGNITE the fire.
Those words could INCITE a riot.
I REVERE Abraham Lincoln.

XI. This problem BAFFLES me.
Women have begun to CLAMOR for equal rights.
COWER with fear.
If you keep eating, our food supply will DWINDLE too fast.
His version of the story was GARBLED.
Bad weather will HAMPER our work.
He SMOLDERED with anger.
We will SOJOURN for a while in Connecticut.
STALK your prey.
SWATHE yourself in this beach towel.
They held a VIGIL for peace in the park.
His PROWESS as an explorer was well known.

XII. He likes to BANTER his sister about her boyfriends.
Jan likes to BURLESQUE the way her sister talks on the phone.
He CAPERED around the room like a monkey.
The goat GAMBOLED around the field.
I hope that you are JESTING when you say that.
MIMIC the characters in the advertisement.
He is a BUFFOON; he never acts seriously.
That whole speech was pure DRIVEL.
This trial is a FARCE.
After exams, everyone was in the mood for FRIVOLITY.
That phone call from the radio station was a HOAX.
Students like to perform PARODIES.

XIII. Jack is an AFFABLE companion
Those kids are being too BOISTEROUS.
He is very CANNY about shopping for the best price.
You are just being COY, pretending you can not swim.
If you are DILIGENT you will succeed.
Her tastes are FICKLE.
He is so GULLIBLE that he will believe you.
He carries his head in an extremely HAUGHTY manner.
Are you an IMPULSIVE person or do you like to plan ahead?
Dad is very PLIABLE; he will give me the money.
He was being very PRUDENT in choosing that car.
He was RUTHLESS in his punishment.
She is a very STOLID person -- never loses her head.
He is so TIMOROUS about new experiences.
The WAYWARD person ends up alone.

XIV. How can he be so CALLOUS and leave those animals in the rain?
He is very CASUAL about homework; he may flunk.
She was CONTRITE about her rudeness at the party.
That was a DELIBERATE act of murder.
He can not be held responsible because he is DEMENTED.
Losing the election made her DESPONDENT.
Do not be FLIPPANT about serious illnesses.
Jeff got HYSTERICAL when he saw the accident.
I was IRATE that he did not return my book.
I am PASSIVE as to whether or not I go.
The baby was PEEVISH because of the heat.
We are RESOLUTE that this change will be made.
I heard a STEALTHY footstep outside the door.
Never be SURLY if you want favors from people.
He was WISTFUL at the sight of the snow.

XV. The number of calls will soon DIMINISH
The President will soon EMERGE from the car.
I do not want to ENCUMBER you with my problems.
The mayor will ENDORSE this proposal.
Please don't GAINSAY me when I ask everyone to do it my way.
I do not like to see people GROVEL for favors.
This sunshine will IMBUE him with strength.
Do you IMPLY that we are not welcome?
REBATE the money on the tickets.
There is a RESIDUE from whatever you cooked.
There was a RIFT in their friendship.
My SPOUSE is my best friend.
It takes STAMINA to climb a mountain.
She was in a TRANCE listening to music.
The boat was destroyed by the VORTEX.

XVI. She is always quoting some old ADAGE.
Louis Armstrong went abroad as an APOSTLE of good will.
He stewed up all the bones in a huge CALDRON.
We made a COMPACT that we would always be honest.
The COURIER arrived with the message.
Rescue the DAMSEL in distress.
The new school is an imposing EDIFICE.
She has a closet filled with APPAREL.
We hope that enough states will RATIFY the E.R.A.
He was REINSTATED as coach after having been dismissed.
I like to SPECULATE as to what we will do.
This book of rules SUPPLANTS the old one.
TRANSMUTE the frog into a prince.
Something should TRANSPIRE before long.
The tall grass UNDULATED in the breeze.

XVII. We ANNEAL these frames before painting.
BASTE the turkey and BASTE the dress.
BEVEL the ends so that they will fit.
It was so cold that the gravy had CONGEALED.
Cokes ERODE the teeth.
He FUSED the two pieces.
GLAZE the doughnuts.
Dancers GYRATED on the floor.
The silver is TARNISHED.
Vinegar has an ACRID taste.
Soft metal is DUCTILE.
I buy DURABLE clothes.
A sponge is POROUS.
He will get over his loss because he is RESILIENT.
Honey is VISCOUS in cold weather.

XVIII. Did you see the suspect ASSAULT the victim?
I will AVENGE the murder.
Do not BLASPHEME; it offends people.
Why do you always ENCROACH on my property?
You IMPUGN his honesty.
The students tend to MALINGER on test days.
He tried to PILFER a pen from a locker.
The tornado RAVAGED the village.
The police finally captured the notorious BRIGAND.
Running away like that is a DASTARDLY act.
He will suffer INFAMY as a result of his mistake.
The man was charged with petty LARCENY.
The posse trailed the MARAUDER to his cabin.
This place looks like a den of INIQUITY.
He is either guilty of TURPITUDE or weakness.

VOCABULARY LIST III (recommended for Grade 9)

I. An ABSURD idea.
Twain's ACTUAL name.
An ACUTE need.
An ADEPT driver
ADEQUATE preparations.
An ADROIT maneuver.
AFFECTED manners.
AGGRAVATE the problem.
An AGILE cheerleader
An ALERT sentry.
ALLAY his fears.
ALTRUISTIC motives.
An ANONYMOUS gift.
An ANTIQUATED machine.
Musical APTITUDE.

II. An ARDENT friendship.
An ARROGANT attitude.
Don't look ASKANCE.
ASPIRE to be President
Always ASSAIL evil.
ASSERT your leadership.
ATROCIOUS punishment.
A BALEFUL scowl.
BALMY weather.
BAN smoking here.
Stalin's BELLIGERENT threats.
BIGOTED opinions.
BRANDISH the bat.
My CANDID opinion.
A snobbish CLIQUE.

III. A COLOSSAL stadium.
CONFRONT the committee.
A CONGENIAL group.
COPE with success.
A CREDIBLE story.
A CREDULOUS listener.
DASH the glass on the floor.
The DECADE of the 20's.
DEFER your vacation.
DEFT movements.
A DIABOLIC plot.
An annoying DILEMMA.
A DISCONCERTING remark.
Violent DISCORD.
A DISCREET investigation.

IV. A DISMAL evening.
Filled with DISMAY.
DISTORT the truth.
DISTRACT his attention.
A DOCILE child.
A DRASTIC decision.
A DREARY meeting.
A DUBIOUS solution
A DURABLE fabric.
ECCENTRIC habits.
An EFFECTIVE display.
The ELATED spectators.
EMACIATED refugees.
ENCROACH on his/her rights.
ENTICE him to come.

V. An animal's ENVIRONMENT.
A frightening EPISODE.
ERRATIC behavior.
ERRONEOUS arithmetic.
A dangerous ESCAPADE.
An EXACTING task.
An EXCLUSIVE organization.
An EXCRUCIATING scream.
An EXHILARATING swim.
EXTRICATE the anchor.
EXULT! You've won!
Odysseus's FABULOUS adventures.
FATHOM the riddle.
A FICTITIOUS city.
A FERVENT prayer.

VI. A FLAGRANT mistake.
A FLIPPANT retort.
A FLORID face.
FLOUNDER desperately.
FORTITUDE conquers misfortune.
FOSTER patriotism.
A FRANK criticism.
Don't read FRIVOLOUS books.
A FRUGAL way of life.
A FRUITLESS attempt.
A GALLANT rescue.
A GENIAL waiter.
A GIGANTIC building.
GLORIFY the nation.
A GRAPHIC narrative.

VII. A GRIM future.
Obvious GUSTO.
HARASS the wagon train.
The HAVOC of the bomb.
A disloyal HENCHMAN.
A HUMANE attitude.
HUMILIATE the wrong-doer.
An ILLUSTRIOUS scientist.
IMPART the news.
An IMPERATIVE shout.

An IMPERSONAL question.
IMPETUOUS acts.
A clever IMPOSTOR.
IMPROVIDENT boat owners.
IMPROVISE a rudder.

VIII. INCITE an argument.
INCUR a penalty.
An INDELIBLE record.
To suffer INDIGNITY is hard.
INDOMITABLE courage.
INDUCE her to accept.
INDULGE in overeating.
Full of INIQUITY.
INITIATIVE is leadership.
An INKLING of tomorrow.
An INOPPORTUNE delay.
Don't INSINUATE; state!
INSTIGATE the petition.
INTERMITTENT applause.
An INFAMOUS deed.

IX. Freedom is INVALUABLE.
An IRKSOME request.
Don't JEOPARDIZE the project.
A JUBILANT crowd.
A JUDICIOUS choice.
KINDRED nationalities.
A LABORIOUS struggle.
A LABYRINTH of alleys.
A LANKY basketball player.
LAUDABLE accomplishments.
A noble LINEAGE.
A snake's LITHE body.
A LIVID complexion.
I LOATHE cheaters.
A LUCID explanation.

X. A LUDICROUS sight.
LURID description.
MEAGER wages.
MEANDER through the park.
A MERCENARY soldier.
METTLE will mean victory.
MORBID outlook.
A happy MORON.
Don't MORTIFY him.
A MUNIFICENT donation.
MUSTER the team.
MUTUAL friends.
NONCHALANT about homework.
A NONDESCRIPT house.
An OBESE comedian.

XI. OBNOXIOUS gossip.
An OBVIOUS sign.
An OFFICIOUS servant.
An OMNIPOTENT ruler.
OPAQUE glass.
An OPPORTUNE phone call.
A PARTIAL critic.
A PASSIVE audience.
A PATRICIAN society.
The needle's PENETRATION.
A PERENNIAL nuisance.
A PHENOMENON of chemistry.
A PREPOSTEROUS excuse.
A PRETENTIOUS costume.
PRESCRIBE a vacation.

XII. A PREVALENT opinion.
A PRIM refusal.
PRODIGAL use of gasoline.
A child PRODIGY.
PROFUSE spelling errors.
PRONE to argue.
A PUGNACIOUS challenge.
Don't QUAIL! Fight!
A last-minute QUALM.
A serious QUANDARY.
A sensible QUERY.
Don't QUIBBLE over nothing.
Lined up at RANDOM
A RAVENOUS appetite.
RAZE the building.

XIII. An insulting REBUFF.
$5 will RECOMPENSE him.
RECONCILE the enemies.
RECUPERATE in the hospital.
A REGAL appearance.
REJUVENATE your looks.
A RELENTLESS attack.
A REPELLENT personality.
A REQUISITE of the job.
Burning RESENTMENT.
Listed RESPECTIVELY.
A RESPLENDENT evening dress.
RETALIATE with kindness.
A RETICENT performer.
A surprising REVELATION.

XIV. RIGOROUS discipline.
ROBUST health.
A ROLLICKING laugh.
ROUTINE chores.
A RUGGED trail.

A clever RUSE.
A RUSTIC village.
A RUTHLESS general.
A SAGACIOUS judge.
SCAN the encyclopedia.
A SEDATE wrestling fan.
A SENSATIONAL crime.
A SEPULCHRAL atmosphere.
The SERENE landscape.
A SIGNIFICANT fact.

XV. A SORDID factory town.
A SPASMODIC income.
SPECIFIC examples.
A SPONTANEOUS explosion.
A STABLE government.
STALWART football linemen.
STERILE bandages.
SUBLIME music.
A SUPERNATURAL experience.
SWARTHY skin.
A SYMBOL of love.
TANGIBLE ideas.
A TENACIOUS salesman.
Cup of TEPID tea.
A TERSE comment.

XVI. A TOLERANT point of view.
A TRANQUIL afternoon.
A TRIVIAL incident.
An ear-splitting TUMULT.
TURBULENT clouds.
UNDULY excited.
A UNIQUE party.
Teenagers VEX parents.
A VICIOUS animal.
A VIRILE athlete.
A desert VISTA.
A VITAL need.
VIVACIOUS hostesses.
A WARY search.
ZEST for skiing.

Note: A test is available for each of these groups of words in the English Resource Center.

PREFIXES

a, ab	from
ante	before
anti	against
auto	self
bi	two
circum	around
con	together
de	down
	from
	away
dis	not
ex	out of
in	in
	into
	not
inter	between
intro	within
mal	bad
micro	small
mis	wrong
mono	single
omni	all
post	after
pro	forward
re	back
	again
se	apart
semi	half
sub	under
super	above
trans	across
tri	three
un	not
uni	one

ROOTS - COMBINING FORMS

biblio	books
bio	life
chrome	color
cide	killing
cred	believe
dict	say
duc	bad
fer	bear
fin	end
flect	bend
fort	strong
grad	step
gress	step
graph	write
homo	man
hydro	water
meter	measure
mot	move
ped	foot
phobia	fear
phone	sound
photo	light
port	carry
pos	place
scope	view
sta	stand
scribe	write
struct	build
tele	far away
ten	hold
tain	hold
tract	pull
vis	see
voc	call

SUFFIXES

Noun	
ance, ence	state of being
cy	state of being
dom	power, state
er, or	one who
hood	state
ics	field of study
ism	state, quality, beliefs
ist	one who
ity	state of being
ment	state, condition
ness	quality, state of being
ology	science
tion	action, condition, result of
tude	state of being
Verb	
ate	make or do
fy	make
ize	make like
Adjective	
able, ible	able to be
al	pertaining to
en	of the nature of
ful	full of
ic	pertaining to
ish	of the nature of
ive	given to
less	without
ous	full of
some	pertaining to
Adverb	
ly	manner

SPEECH

Ninety-five percent of human verbal communication takes place through speaking and listening. Children learn and use the speaking-listening process naturally. Nevertheless, they need instruction and practice to become effective speakers and listeners in formal and informal speaking situations. The speech unit is designed to prepare students for speech-making and class discussions.

Speech-making

Objectives

The student will:

present speeches before the class or small groups;
learn to prepare efficiently for speech presentations;
learn how to deliver a speech;
learn to speak with clarity, richness, freedom, exactness, and correctness;
develop self-confidence and poise;
learn to be an attentive, effective, and considerate listener;
learn to be a critical listener.

Concepts and skills to be learned and practiced

1. Topic
   The speaker should choose a topic about which he/she is knowledgeable, has interest in and which will be interesting to the audience. The topic should be narrow enough to be treated specifically and thoroughly in the time available. For example, for a three-minute speech "Basketball" is a better topic than "Sports"; "Julius Erving" is a better topic than "Basketball."

2. Preparation
   The speaker should make notes or an outline for the talk. The speech should begin with an interest-catching sentence and end strongly. The ideas in the middle should be organized logically. The speaker should practice his speech. He/She should not memorize it -- to avoid sounding unnatural -- but should know it so well that he/she will rarely need to refer to notes or outline.

3. Delivery
   The speaker should speak loudly, clearly, and slowly enough to be easily understood. The speaker should stand naturally erect, maintain eye contact with the audience, and avoid nervous mannerisms. The speaker should control emotions. The speaker should show enthusiasm for his/her subject.

4. Evaluation
   The speaker should learn from constructive criticism from teacher and peers.

5. Kinds of speeches
   Speeches can be classified according to their purpose: to inform, to persuade or activate, to entertain. Students should have opportunities to practice each type, starting with 2-3 minute speeches and working up to 4-5 minute ones. Impromptu speeches can be used to introduce the students to speech-making, or they can be assigned after students have gained confidence in giving prepared speeches.

Suggested activities

1. One-minute impromptu speeches.

2. Two-minute interview speech -- information gathering required.
   Teacher provides the interview structure by suggesting that students might gather information on the following:
   a) background: birthplace, parents' occupation, members of family
   b) interests: hobbies, travel experiences, school activities, pet peeves, future plans

   Teacher might suggest that student conclude with well-planned statement that ties the ideas together.

3. Giving instructions speech
   Skills involved: writing clearly and concisely, speaking clearly, listening, following instruction.
   Students work out simple and specific (step by step) instruction for drawing of a design which they have created, or for drawing a letter of the alphabet. The students enjoy testing each other, first with partners and then with the whole class involved. One person might be at the board, giving directions to class members equipped with paper and pencils. This is an intriguing exercise which the students seem to enjoy, particularly when the person giving instructions is not permitted to view what is being drawn. As a variation, instructions might be given by a person facing the back of the room. The other person following instructions would be in the front of the room. The class is involved in the sense that they watch, listen, and respond. Quickly, all become aware of the need for conciseness and clarity.

4. Giving a demonstration
   Students prepare a speech in which they demonstrate a particular action or craft, using simple props as needed. The early talks are usually limited in time with a timer to warn the speaker of the approach of the five-minute limit.

5. Broadcasting
   Use groups of 5 to 8 students to simulate a TV news broadcast, each taking a different segment of the news. Allow 15 minutes for each group.

6. Selling a product
   Time: 30 to 60 seconds. Try to find a "gimmicky" way to capture attention. Be concise, to the point, "catch", or humorous. These could be spoofs of commercials or could be serious, perhaps about a book read and enjoyed. The latter could be a bit longer, but again, brevity can be a selling point if used properly.

7. Campaigning speeches
   Time: 1 to 4 minutes. Sell your candidate. Prepare for election or make-believe election.

8. Radio program -- live or taped.

9. Body language activities -- non-verbal communication.

10. Brainstorming technique
    Have students brainstorm on their own or as a group for 15 minutes, jotting down every topic which comes to mind, not worrying about whether the ideas are good or bad. Encourage the imagination to run wild because often it's out of the ridiculous that a really good idea arises.

11. Debating a chosen or assigned topic. (See detailed unit available in English Resource Center.) Students learn the structure and procedures of formal debating, critical thinking, research and speaking skills. Suggested activities, approaches and worksheets are included in the above mentioned unit.

Evaluation of speeches

In order to evaluate their speeches and improve their performance, students must be able to examine a recorded evaluation completed by the teacher and/or other students. The following forms may be used for such evaluation. The form is completed by the critic(s) and given to the speaker each time he/she gives a speech. This form is particularly useful when students participate in the evaluation process.

SPEECH EVALUATION

Name of Speaker.....

(Excellent=4,Good=3,Fair=2,Needs Improvement=1)

(Note: Space should be provided at at the bottom of the form for comments and the critic's name.)

Speech	#1	#2	#3	#4	#5
CONTENT					
Introduction	___	___	___	___	___
Body	___	___	___	___	___
Conclusion	___	___	___	___	___
Organization	___	___	___	___	___
Language	___	___	___	___	___
DELIVERY					
Posture	___	___	___	___	___
Eye Contact	___	___	___	___	___
Voice: Volume	___	___	___	___	___
Rate	___	___	___	___	___
Tone	___	___	___	___	___
Articulation	___	___	___	___	___
Use of notes	___	___	___	___	___
Use of visual	___	___	___	___	___
OVER-ALL EFFECT					
Informativeness	___	___	___	___	___
Persuasiveness	___	___	___	___	___
Entertainment Value	___	___	___	___	___

Discussion

This unit is designed to give students the opportunity to learn and practice basic discussion and listening skills so that they may handle topics proficiently. In addition it presents a few remedial devices to help a group showing signs of a particular weakness.

The suggested activities are geared for nondirected discussions with open-ended questions (Example: Do you think that Santiago in THE OLD MAN AND THE SEA is a success or a failure?) or discussions with problem-solving objectives (Example: Devise a solution for Kino's problems in THE PEARL). Such nondirected discussions encourage students to think and to value their own as well as others' ideas. The teacher functions only as a catalyst to keep the discussion going. Ideally, students should not need to raise their hands; they can share their ideas freely. Also, the teacher usually does not respond to each student's contribution; rather he/she encourages other students to react to it.

Objectives

In a discussion unit a student will

1. learn the fundamentals of discussion skills;
2. learn to become a good listener;
3. organize ideas and clarify his/her point of view;
4. air opinions and vent feelings openly;
5. find out what others think and respond to their opinions;
6. re-evaluate his/her opinions;
7. summarize ideas;
8. strive to participate as a group member, aware of the group process;
9. learn to prepare for a discussion;
10. evaluate the discussion.

Activities

Teaching students discussion skills requires more than telling them how groups best work together or outlining the steps on the board. Students need to practice individual skills and see what form a good discussion takes. The activities presented here provide a program of concentrated instruction and practice in discussion skills. The sequence begins with the most basic element of discussion -- finding out who the group members are -- and proceeds systematically, developing one skill at a time, building on skills learned previously. Most of the activities do not require an entire period, and many can be used in conjunction with subject matter goals. The activities can be taught as a single unit, or they can be interspersed with other lessons allowing time for additional practice of each skill in the classroom routine. Furthermore, this skill-building sequence is only a model. Other activities or lessons related to subject matter can be substituted for the ones provided here.

It is recommended that the students be seated in a circle for most of these activities. Groups should be a reasonable size to encourage motivation and participation.

1. Getting Acquainted

Students need to feel comfortable in a group. Knowing others and something about them encourages group members to participate.

Activity: Each student, as though he/she were a visiting celebrity, is interviewed by a panel of reporters appointed by the teacher. The interviewers ask questions about the celebrity and elicit information that they think members of the group would like to know. The celebrity has the right not to answer any questions that make him/her uncomfortable. The process continues until all group members have been interviewed. This would be an effective activity for students who are not already familiar with each other.

2. Organizing for Action

Maintaining order within a group needs constant attention and reinforcement. In some cases a chairperson is needed; in others self-discipline will suffice.

Activity: Seat students in a circle and give them a problem to solve. Example: You are to calculate the average height in feet and inches of the members of this group. The group must agree on the answer and appoint someone to submit it to the teacher.

Follow-up: Discussion of the process which the students used will help them to learn inductively the ways of organizing a group.

What slowed the group down?
What were the problems?
Did anyone take leadership? Is this good or bad?
Was a leader needed?
Did each member take responsibility?
How could the problem be solved more efficiently?

3. Recognizing the Value of All Contributions

Students need to consider the information every group member can contribute.

Activity: Every member is given an essential piece of information, such as a clue in a murder mystery, so that no student can excuse himself/herself from participation. The clues, written on separate pieces of paper, should be distributed to the students. The students should be directed to pull the facts together in order to solve the mystery. They must find the murderer, the weapon, the time of the murder, the place of the murder, and the motive. All sharing of ideas and clues must be done verbally. Any time the group agrees on the answers, it may express them. The teacher should only indicate whether all 5 answers are right or wrong. Some students should be appointed as observers who can make suggestions about how the group could be better organized.

Follow-up: Focus on the skills learned earlier.

Was a leader needed?
Was time lost in getting organized?

Focus on need for the group to encourage everyone to contribute.

Did problems arise because some didn't present their clues?
How could those problems be solved?
Did any members ignore the clues of others?
Was everyone urged to participate in solving the problem?
Did anyone forget a clue and make an incorrect inference?
Did anyone monopolize the discussion?

4. Taking Responsibility to Contribute

In this step the students are encouraged to provide information for the discussion from their own store of knowledge, rather than the information being given to them.

Activity: Provide the group with a question such as "How do teenagers spend their free time?" or "In what ways could our school be improved?" Every member must contribute and statements must be made in random order.

Follow-up: Note any changes from their performance on earlier problems.

How did the group decide in what order the students were going to speak?
Who kept order:
Were any means used to encourage the more reluctant members to contribute?

5. Responding to Other Contributions

Students must become aware of what others are saying and react to those contributions, instead of simply tossing another new idea into the heap.

Activity: Announce the question to be discussed, such as, "Should grades be eliminated?" Call on one student to react. When he/she has finished, ask another student to respond to the first speaker, looking at him/her directly, telling him/her in what ways he/she agrees or disagrees. He/she may comment on or add to the previous opinion, but he/she may not express her/his own opinion. Continue until every group member has responded.

Follow-up:

Did you notice any times when a member ignored the previous contribution and presented a new idea?
What is the likely cause of failing to respond to previous ideas? (not listening carefully, not trying to see relationships, and too concerned with one's own new idea)

Note: Additional detailed guidelines for the following speech group activities are available in the English Resource Center.

6. Careful Listening to Perceive Differences

   Students learn: to perceive and summarize different opinions; to state an issue clearly.

7. Careful Listening to Perceive Agreement

   Students learn: to discover and value accord in discussion; to minimize needless argument.

8. Encouragement of Contribution, Not Argument

   Students learn: to develop responses which encourage others to talk.

9. Adoption of New Roles

   Students learn: to increase understanding of and ability to play different roles in discussion (leader, initiator, summarizer, etc.).

10. Consensus

    Students learn: to value the significance of individual contribution towards the solution or conclusion of the whole group; to realize the group can produce a superior result.

Remedial Activities

When a group faces obstacles, repetition of some of the ten activities will often be effective. A few other suggestions:

1. Freezing action: Interrupt the work of the group and talk over "How are we doing?" "Are we attaining our goals?"

2. Take five: Utilize the last five minutes of the period when discussion is ending for a quick evaluation of how the group worked together. "This group could function more effectively if....."

3. Role-playing: For showing members how they are acting in the group. Teacher instructs students to continue discussion, except each is to pretend he/she is a different member, acting the same way that member behaves.

4. Appoint an observer: Student sits outside of group and evaluates the progress.

5. Brainstorming: Easy way to help a group overcome inhibitions. Generate as many answers or solutions as possible without trying to sort out the good ones from the bad ones.

This discussion skills unit provides only an outline of some of the discussion activities available. A teacher can adapt activities or create other modes of learning to meet the needs of a particular student group.

Many of the ideas for this unit are based upon the work of Gene Stanford and Barbara Dodds Stanford, authors of LEARNING DISCUSSION SKILLS THROUGH GAMES, Citation Press, New York, 1969.

Other resources are:

TUNING IN, LEARNING TO LISTEN - Communication Series, I&P Unit Books, Xerox Corporation, 1972.

Wagner, Betty Jane and Dorothy Heathcote, DRAMA AS A LEARNING MEDIUM, NEA, 1976.

DEBATING

It is better to debate a question without settling it, than to settle it without debate.

Objectives:

1. Students learn the structure and procedures of a formal debate.
2. Students learn to read, watch, and listen more critically:
   a) recognizing authority,
   b) judging the reliability of authority,
   c) recognizing reasons for bias,
   d) distinguishing between fact and opinion,
   e) extracting opinions from factual material.
3. Students learn to gather and organize data from periodicals.
3. Students learn to anticipate counter-arguments and prepare defenses.
5. Students learn speaking skills:
   a) delivery of position from note cards,
   b) direct response to argument,
   c) reorganization of data for specific response to argument.
6. Students learn to listen attentively in order to trace the line of an argument.
7. Students learn to judge the success of a debate.

Materials:

Critical reading worksheets (Prepared for Warren English Project, Boston University. See Ann Miller, Middlesex.)
Newspaper and periodical articles and editorials.
Pre-debate outline worksheets (available in Resource Center)
Flow sheets for following argument (available in Resource Center)
Evaluation forms (available in Resource Center)

Suggested Activities:

1. Using worksheets and newspaper articles to stimulate discussion, students should develop the critical reading skills listed in "Objectives" above.
2. Introductory lessons on format and procedure. Students should take notes and learn the basic vocabulary of debating:
   a) Proposition (the subject of the debate). It is a clear, concise, positive statement and often calls for a change. Example: Students should be allowed to buy candy in the school cafeteria. (Students should be given practice in stating propositions.)
   b) Format of a debate: Two teams, affirmative and negative, alternate in stating their arguments and in refuting each other's arguments (rebuttal).

c) Responsibility of the affirmative team:
   1) assumes burden of proof;
   2) shows status quo as unsatisfactory (Students should know that "status quo" refers to the way things are now.);
   3) states proposals and proves that they will remedy the problems.

d) Responsibility of the negative team:
   1) defends the status quo;
   2) shows that the proposal is unsatisfactory, has defects.

e) Rebuttal
   1) counters arguments presented by the opposition;
   2) restates strongest arguments in their favor (those not met successfully by the opposition).

3. Pre-research lesson
   a) Research procedure explained. Students take notes (indicating sources) on 3" x 5" cards.
   b) Students outline a plan for arguments.
   c) Students suggest topics for debate (stated as propositions).
   d) Students understand how evaluation sheets will be used to give individual team members immediate feedback on performance.

4. Students are assigned topics and team partners. (Teacher assigns to assure balance within debates.) Students proceed to the library to do research. Partners fill out pre-debate outline worksheets.

5. Each debate is held and possibly videotaped. Non-participants are responsible for charting arguments on flow-sheets and for filling out signed evaluation forms for each team member and passing it to him/her at the end of the debate.

6. The class judges the debate, then discusses it and, if it has been videotaped, views it.

LIBRARY PROGRAM: JUNIOR HIGH LEVEL

Goals of the Darien School Library Program in Junior High

to support, implement and extend classroom teaching;
to develop basic study skills;
to stimulate intellectual curiosity and growth;
to foster self-direction in learning;
to encourage self-fulfillment;
to promote responsible citizenship;
to continue building on the library reference skills program, K-6;
to integrate library skills into the total school program;
to develop a team-teaching approach among departments to library skills instruction.

Guide for integrating library and English programs

Students' and teachers' regular and informed use of the library is vital to the success of any language arts program. The teacher should help make students' introduction to the junior high school library as smooth and rewarding as possible. Students should feel "comfortable and competent as library users." As James Moffett and Betty Jane Wagner point out, they do not need to become little librarians:

> A heavy load of information about how to do research -- in the abstract -- is seldom anything but a burden. A friendly librarian who takes seriously a young learner's question...can show him how to use the index of...encyclopedias or browse through the books... on the shelves...By meeting the learner where he is, the librarian gives him one successful experience in finding out what he wants to know; on this, he can build further research tasks. Later, when he's bursting with another unanswered question, he can be shown the subject guide to the card catalog...but again not as an "introduction to the library" but as a way of expanding his power. He can be encouraged to share this new-found power with his friends. *

In this context teachers should provide the time and encouragement to involve students in using the library. Through use in the seventh grade year, students should become acquainted with the floor plan of the library and the location of resources, card catalog, periodicals, audio-visual equipment and materials. They should understand borrowing procedures and be familiar with library regulations. Most important, they should know the librarian and be asking him/her for help.

From this point on, the student should use the library more and more -- both in frequency and in depth. Teachers should encourage such use informally and by planning activities which require use of the library. The English book review program and units in composition, language study, literature, and speech in this guide clearly involve work in the library. Additional activities integrating English and library work should occur naturally throughout work in English.

* STUDENT CENTERED LANGUAGE ARTS AND READING K-13. A HANDBOOK FOR TEACHERS. Second edition. Boston. Houghton Mifflin, 1976. p. 146.

Specific Recommendations:

1. Through use, students should quickly understand the following concepts:

   library - a collection of practical and academic information for work and pleasure which is immediately accessible; a service for obtaining such information from other collections and people.
   cataloguing - a system for organizing, storing and retrieving information.
   Dewey Decimal System - the way most often used to catalogue information in libraries.
   indexes - alphabetical lists of information and the source book or pages where it can be found.
   research - more or less organized way of finding information or answer(s) to question(s). (How do penguins survive the cold? What kinds of dogs/horses/cats live in the U.S.? How many and where are other Dariens in the country? What is the best stereo/ski/camera/shampoo/car to buy for the least money? Why do people speak with different accents? Where did Mark Twain live?)
   librarian - person wanting to be asked to help bring you and the information you seek together.

2. Within the first few weeks of school each year, all students -- especially seventh graders -- should have used their school library. The English teacher and librarian can encourage this by helping each student develop and progress through his/her individualized supplementary reading program early in the fall.

3. Through use, not lecture, students should:

   learn the location and function of people, materials, and areas in the library.
   develop skills and apply appropriate research techniques in using reference materials such as dictionaries, encyclopedias, vertical file and A-V materials.
   become familiar with the following:

   dictionaries
   general encyclopedias
   card catalog
   Reader's Guide
   Bartlett's FAMILIAR QUOTATIONS
   Magill's QUOTATIONS IN CONTEXT
   Stevenson's HOME BOOK OF QUOTATIONS
   STANDARD DICTIONARY OF FOLKLORE, MYTHOLOGY, AND LEGEND
   Larousse's WORLD MYTHOLOGY
   Bulfinch's MYTHOLOGY
   Hamilton's MYTHOLOGY
   BOOKS IN PRINT
   WORLD ALMANAC
   Dewey Decimal System (Students should understand how it works: the idea of the organization of information, not the list of all the divisions)
   Other resources students may want to use include:
      DICTIONARY OF AMERICAN BIOGRAPHY
      OXFORD DICTIONARY OF ENGLISH ETYMOLOGY
      ETYMOLOGICAL DICTIONARY OF MODERN ENGLISH
      COLUMBIA-LIPPINCOTT GAZETTER
      CURRENT BIOGRAPHY
      WHO'S WHO IN AMERICA
      KUNITZ SERIES
      Other references and resources -- including people -- recommended by librarian.

Note: For a list of available reference works listed by suggested grade levels, see the end of this section of the guide.

4. With a thorough knowledge of the English curriculum and library resources, the teacher and the librarian should work closely together to plan activities that will use the library to best advantage as a learning laboratory.

Library Units

Introduction

In addition to on-going work in the library, the teacher may want to conduct an intensive library/English project. The following represent a few alternate ways of developing library skills on different levels.

In all units the listing of sources should follow the form of the Darien Style Sheet included at the conclusion of this section of the guide. Students should understand that there are many correct ways to cite sources. By agreeing to use only one way within the Darien schools, the faculty means to minimize confusion for the student.

Especially in junior high, students should not spend time memorizing specifics of the form, but should refer to the style sheet as a model when needed. What every student should understand is the concept behind footnoting and bibliographies: if a writer or speaker uses an idea or information from someone else, he/she must state the original source. The idea is a simple and critical one: give credit where credit is due. The teacher must insist on proper credit being given without allowing the form to become a burden.

Speech Unit: Requires research on a chosen or given topic for individual speeches, panel discussions, group discussions, debates. Source credits and bibliography required; adjust to grade and level. See pp. 83-85 in this guide.

Mythology Unit: Requires research and project on chosen or assigned gods, goddesses, myths, language study in conjunction with classroom mythology study. Work with specific library materials, print and non-print, assigned according to student ability. Source credits and bibliography required. Grade 7, Grade 9. See pp. 99-105 in this guide.

Historical Newspaper Unit: May be used independently or in correlation with "Newspaper/Journalism Unit." See p.200 of this guide. Student chooses an event, person, or period in history to research, then produces an appropriate newspaper. Depth and scope of the project can vary easily according to student interest and ability. Source credits and bibliography required. Recommended for Grade 8, in possible cooperation with the social studies department.

Biography Unit: Student chooses a well-known person about whom he/she wishes to learn more or admires, researches the life and times of that person, and produces a biographical report. This may be combined with a travel unit by using such books as DOVE, KON-TIKI, etc. In addition to reading biographies, students must consult specific reference materials. The culminating project may be produced in cooperation with other departments. Easily tailored to student interest and ability. Recommended for Grade 8.

Author Search Unit: Student chooses or is assigned an appropriate author and researches his/her life and specific works. In addition to reading publications by the author, the student must use particular reference material in the final report. Source credits and bibliography required. Although the unit may be adapted for use with average students, it is recommended for those who are superior. Recommended for Grade 9.

Anthology Unit: A detailed unit which exploits student interest to teach specific library skills. Student chooses an appropriate theme and produces an anthology which might be found in a literature textbook. Access to a copy machine is critical. Source credits and bibliography required. Although readily adaptable to any level, as written it is recommended for Grade 9.

Magazine Unit: Similar to Anthology Unit. Rather than collecting other people's work primarily, each student composes his/her own material in variety of forms: article, essay, or column, editorial, special department, advertisement, etc. Source credits and bibliography required. Easily tailored to meet individual needs. As written, recommended for Grade 9.

Other projects: Teachers are encouraged to develop other projects in consultation with the Head Teacher and the librarian.

Suggested Reference Work

In addition to becoming familiar with the specific reference works listed on page 92, students should use other resources during their junior high years. Listing all of the sources is impossible -- the list should change to accommodate different abilities, topics, and projects.

The following list constitutes only suggestions for reference work by grade. Any student should use any resource when he/she needs it.

Grade 7

Card Catalog
Vertical File
BOOKS IN PRINT
READER'S GUIDE TO PERIODICAL LITERATURE
WEBSTER'S III INTERNATIONAL DICTIONARY
AMERICAN HERITAGE DICTIONARY
RANDOM HOUSE DICTIONARY
ROGET'S THESAURUS
CASSELL'S FOREIGN LANGUAGE DICTIONARIES
WORLD BOOK ENCYCLOPEDIA

AMERICANA
ENCYCLOPEDIA BRITTANICA
BOOK OF POPULAR SCIENCE
INTERNATIONAL WILDLIFE ENCYCLOPEDIA
LIFE SCIENCE LIBRARY
WORLD ALMANAC
TIMES ATLAS OF THE WORLD
DICTIONARY OF AMERICAN HISTORY
ENCYCLOPEDIA OF AMERICAN FACTS & DATES (Carruth)
RECORD OF AMERICA
LAROUSSE ENCYCLOPEDIA OF MYTHOLOGY

Grades 8 and 9

Card Catalog
Vertical File
BOOKS IN PRINT
READER'S GUIDE TO PERIODICAL LITERATURE
DICTIONARY OF AMERICAN SLANG
DICTIONARY OF WORLD ORIGINS
OXFORD DICTIONARY OF ENGLISH ETYMOLOGY
I HEAR AMERICA TALKING
FAMOUS FIRST FACTS
ENCYCLOPEDIA OF ASSOCIATIONS
GUIDE TO CONGRESS
U.S. GOVERNMENT MANUAL
VAN NOSTRAND'S SCIENTIFIC ENCYCLOPEDIA
MC GRAW HILL ENCYCLOPEDIA OF SCIENCE AND TECHNOLOGY
COMPTON'S ILLUSTRATED SCIENCE DICTIONARY
AUDUBON NATURE ENCYCLOPEDIA
RAND MC NALLY ATLAS OF THE BODY AND MIND
OXFORD COMPANION TO MUSIC
HARVARD DICTIONARY OF MUSIC (Apel)
OXFORD COMPANION TO THE THEATRE
HARPER'S DICTIONARY OF CLASSICAL LITERATURE AND ANTIQUITIES
DICTIONARY OF AMERICAN BIOGRAPHY
CURRENT BIOGRAPHY
WHO'S WHO IN AMERICA
TWENTIETH CENTURY AUTHORS
GRANGER'S INDEX TO POETRY
BARTLETT'S FAMILIAR QUOTATIONS
STEVENSON'S HOME BOOK OF QUOTATIONS
READER'S ENCYCLOPEDIA OF AMERICAN LITERATURE
OXFORD COMPANION TO AMERICAN LITERATURE
OXFORD COMPANION TO ENGLISH LITERATURE
MASTERPLOTS (Magill)
LAROUSSE ENCYCLOPEDIA OF WORLD GEOGRAPHY
LANDS AND PEOPLE
PEOPLES OF THE EARTH
WORLDMARK ENCYCLOPEDIA OF THE NATIONS
HISTORICAL ATLAS (Shepherd)
THE EARTH AND MAN (Rand McNally)
ATLAS OF THE AMERICAN REVOLUTION
RAND MC NALLY NEW COSMOPOLITAN WORLD ATLAS
CONCISE ATLAS OF THE UNIVERSE

ANNALS OF AMERICA
ENCYCLOPEDIA OF AMERICAN HISTORY (Morris)
DOCUMENTS OF AMERICAN HISTORY (Commager)
OXFORD COMPANION TO AMERICAN HISTORY
PAGEANT OF AMERICA
AMERICAN HERITAGE INDEX

FOOTNOTE AND BIBLIOGRAPHY FORM

DARIEN PUBLIC SCHOOLS

TYPE	FOOTNOTE	BIBLIOGRAPHY ENTRY
Book - one author	[1]Michael A. Weiner, Bugs in the Peanut Butter (Boston: Little, Brown & Co., 1976), p. 19.	Weiner, Michael A. Bugs in the Peanut Butter. Boston: Little, Brown & Co., 1976.
Book - more than one author	[2]James L. Collier and Christopher Collier, My Brother Sam Is Dead (New York: Four Winds, 1974), p. 50.	Collier, James L. and Collier, Christopher. My Brother Sam Is Dead. New York: Four Winds, 1974.
Book - no author's name given	[3]American Heritage History of the Thirteen Colonies. (New York: American Heritage Publishing Co., 1967), p. 293.	American Heritage History of the Thirteen Colonies. New York: American Heritage Publishing Co., 1967.
Book - editor	[4]Erik H. Erikson, ed., The Challenge of Youth (New York: Doubleday, 1965), pp. 180-181.	Erikson, Erik H., ed. The Challenge of Youth. New York: Doubleday, 1965.
Book - edited or critical edition	[5]William Faulkner, "The Bear," in The Portable Faulkner, ed. by Malcolm Cowley (New York: Viking Press, 1946), pp. 227-363.	Faulkner, William. "The Bear" in The Portable Faulkner. Edited by Malcolm Cowley. New York: Viking Press, 1946.
Book - in a series	[6]Bernard A. Weisberger, The Age of Steel and Steam, 1877-1890, Vol. VII of The Life History of the United States. Edited by Sam Welles. (12 vols. New York: Time, Inc., 1964), p. 56.	Weisberger, Bernard A. The Age of Steel and Steam, 1877-1890. Vol. VII of The Life History of the United States. Edited by Sam Welles. 12 vols. New York: Time, Inc., 1964.
Pamphlet - unsigned	[7]Hoffmann-LaRoche Inc., Vitamin Division, Vital Stories About Essential Vitamins (Nutley, N.J., 1959), pp. 3-4.	Hoffmann-LaRoche Inc., Vitamin Division. Vital Stories About Essential Vitamins. Nutley, N.J., 1959.
Pamphlet - signed	[8]John Saywell, Canada Past and Present (Toronto: Clarke, Irwin and Co., Ltd., 1969), p. 37.	Saywell, John. Canada Past and Present. Toronto: Clarke, Irwin and Co. Ltd., 1969.
Periodical article - signed	[9]Ralph Hodges, "Movie Sound," Stereo Review, December, 1977, pp. 28 and 30.	Hodges, Ralph. "Movie Sound." Stereo Review, December, 1977. pp. 28 and 30.

Periodical article - unsigned	[1]"Wimbledon: Youth Will Be Served," *Time*, July 11, 1977, pp. 72-73.	"Wimbledon: Youth Will Be Served." *Time*, July 11, 1977, pp. 72-73.
Encyclopedia article - signed	[2]Alys Sutcliffe, "Nasturtium," *Encyclopedia International*, 1976, XII, 432.	Sutcliffe, Alys. "Nasturtium." *Encyclopedia International*. 1976. Vol. XII.
Encyclopedia article - unsigned	[3]"Suffrage," *Collier's Encyclopedia*, 1974, XXI, 603-604.	"Suffrage." *Collier's Encyclopedia*. 1974. Vol. XXI.
Essay, article, chapter by an author in a work edited by another	[4]James Thurber, "The Story of Sailing," in *The Realm of Sport*, Herbert Warren Wind, ed. (New York: Simon and Schuster, 1966), pp. 181-183.	Thurber, James. "The Story of Sailing." In *The Realm of Sport*, Herbert Warren Wind, ed. New York: Simon and Schuster, 1966.
Book - corporate author	[5]New York Times Co., *Manual of Style and Usage* (New York: Quadrangle/N.Y. Times Book Co., 1976), pp. 15-16.	New York Times Co. *Manual of Style and Usage*. New York: Quadrangle/ N.Y. Times Book Co., 1976.
Sound recording	[6]"The Hare and the Tortoise," from *Aesop's Fables* (Sound recording), Boris Karloff, reader (New York: Caedmon, 1967).	"The Hare and the Tortoise," from *Aesop's Fables* (Sound recording). Boris Karloff, reader. New York: Caedmon, 1967.
Material from one source quoted in another	[7]Johannes Kepler, *Astronomia nova*, quoted by Patrick Moore in *Watchers of the Stars* (New York: G. P. Putnam's Sons, 1974), p. 121.	Moore, Patrick. *Watchers of the Stars*. New York: G. P. Putnam's Sons, 1974.
Film, filmstrip, video recording, etc.	[8]*The Foot Soldier in the Civil War* (Filmstrip), Technifax (Westport, Conn., 1969).	*The Foot Soldier in the Civil War* (Filmstrip). Technifax. Westport, Conn.: Educational Directions, Inc., 1969.
Interview	[9]Joseph Porter, interviewed by Stanley W. Buckstaff, November 17, 1977.	Porter, Joseph. (Interview with Stanley W. Buckstaff). November 17, 1977.
Letter	[10]Dorothy F. Harding, letter to Henry Fox, December 8, 1976.	Harding, Dorothy F. (Letter to Henry Fox). December 8, 1976.

EXAMPLES OF SHORTENED FORM OF FOOTNOTES FOR SOURCES PREVIOUSLY ACKNOWLEDGED:

1. For a work which has been cited in the immediately preceding footnote:

   [6]Ibid., p. 87.

2. For a book by one author when only one work by that author has been used:

   [3]Weiner, p. 24. OR [3]Weiner, op. cit. (if work in general rather than particular part is referred to) OR [3]Weiner, op. cit. p. 97.

3. When using more than one work by the same author, use a shortened form of the title that has already been referred to.

   [5]Weiner, Bugs, p. 25. OR [5]Weiner, Bugs, op. cit. OR [5]Weiner, Bugs, op. cit., p. 73.

4. For a work by two or more authors: use same form as in #2 and #3.

5. For a book with no author's name, use a shortened form of the title.

   [4]American Heritage History, p. 197. OR American Heritage History, op. cit. OR American Heritage History, op. cit., p. 27.

103

6. For a book that is edited or a critical edition (if referring to exactly the same selection from the book):

   [8]Faulkner, op. cit., p. 240. OR [8]Faulkner, loc. cit.

7. For an anthology (if referring to the same work in the collection):

   [9]Faulkner, op. cit., p. 321. OR [9]Faulkner, loc. cit.

   NOTE for #6 and #7: If reference is made to another selection in the same volume, the footnote must be given in full.

8. For a book in a series:

   [4]Weisberger, p. 75. OR [4]Weisberger, op. cit. OR [4]Weisberger, op. cit., p. 78.

9. For an encyclopedia (if referring to the same article):

   [5]Collier's Encyclopedia, op. cit., p. 603.

INTRODUCTION

Objectives

Students will

1. find enjoyment in reading;
2. experience life vicariously through reading;
3. recognize the relevance of literature to their own lives;
4. develop and improve their reading skills;
5. increase their vocabularies and develop an "ear" for written language;
6. learn literary techniques, conventions, and concepts;
7. become familiar with biographical data of writers.

The priorities of the literature program are well expressed in the following statement:

> ...in ordering literary priorities for adolescents, I would say that the first priority is enjoyment, the second is experiencing vicariously, and the third is learning something about literary techniques and conventions. It is on the shoals of the third priority that many a battered hull lies rusting, because many teachers go charging into their classes with lists and devinitions and tests, feeling that if the eighth graders are not mini-Matthew Arnolds by June, they have wasted their year.
>
> R. Baird Shuman
> EXERCISE EXCHANGE
> Fall 1977 page 3

Students must learn to enjoy literature and learn how to respond to it in their imaginations before productive learning about literature can take place. Many students come to seventh grade as avid readers. The seventh grade teacher should build on this positive attitude by continuing to emphasize enjoyment and vicarious experience through literature. In fact, these objectives should receive primary consideration throughout the junior high school grades. The objective of students' learning literary techniques, conventions, and concepts is important, but, as the third priority, it should be introduced gradually, in a progression from relatively little emphasis in Grade 7 to a fairly substantial emphasis in Grade 9. It must be noted, however, that students learn these technical matters best through works which they enjoy.

Content of the Literature Program

The seventh and eighth grade literature program consists chiefly of the reading of fiction, especially historical novels. Teachers are expected to teach at least two full novels in each grade, and a mythology unit is required in Grade 7 and a Bible unit in Grade 8. Short stories and plays in both grades are highly recommended. Poetry may be included at the teacher's option. In this guide will be found a teaching outline for a seventh grade mythology unit, an eighth grade Bible unit, and a description of some of the novels which have proved successful in the past:

Grade 7

HUCKLEBERRY FINN - Twain
LIGHT IN THE FOREST - Richter
THE OUTSIDERS - Hinton

Grade 8

THE WITCH OF BLACKBIRD POND - Speare
THE HESSIAN - Fast
THE HUMAN COMEDY - Saroyan
THE RED BADGE OF COURAGE - Crane

The mythology unit correlates with the ancient history portion of the seventh grade social studies course, and the novels for the eighth grade correlate with that grade's American History course. Other novels which have recently been taught include:

Grade 7

THE CALL OF THE WILD - London
A DAY NO PIGS WOULD DIE - Peck
THE RED PONY - Steinbeck
SHANE - Schaefer
TOM SAWYER - Twain
DON'T PLAY DEAD BEFORE YOU HAVE TO - Wojciechowska

Grade 8

APRIL MORNING - Fast
SPIES ON THE DEVIL'S BELT - Haynes
JOHNNY TREMAIN - Forbes
ACROSS FIVE APRILS - Hunt

The ninth grade literature program is organized by types of literature. Units will be taught in mythology, short stories, novels, plays, and poetry. On the following pages outlines for these units and descriptions of particular works will be found. Major works which ninth graders read and study include:

THE ODYSSEY - Homer
THE PEARL - Steinbeck
THE OLD MAN AND THE SEA - Hemingway
GREAT EXPECTATIONS - Dickens
THE LITTLE PRINCE - St. Exupery
THE LILIES OF THE FIELD - Barnett
THE BRIDGES AT TOKO-RI - Michener
LORD OF THE FLIES - Golding
THE PIGMAN - Zindel
THE OUTSIDERS - Hinton
A RAISIN IN THE SUN - Hansberry
THE MIRACLE WORKER - Gibson
INHERIT THE WIND - Lawrence & Lee
CYRANO DE BERGERAC - Rostand
A comedy - Shakespeare

The teacher may choose whichever works he/she wishes to teach, except that he/she should consult with the Department Head about works not on the lists above. The works a teacher chooses will depend primarily on the reading abilities of his/her students, and on the considerations discussed under "Objectives" above. Above average readers might well read HUCKLEBERRY FINN instead of TOM SAWYER, LORD OF THE FLIES instead of THE LILIES OF THE FIELD. Slower readers will have an easier and more enjoyable time with ACROSS FIVE APRILS than with THE RED BADGE OF COURAGE, with A RAISIN IN THE SUN than with CYRANO DE BERGERAC. If two or more teachers are willing -- and if the schedule permits -- students can be regrouped by ability for reading. Some skillful teachers manage the study of two or more works in a classroom at once.

Supplementary Reading

The accountable literature curriculum also includes students' reading and reporting on books in addition to those studied in class units. Each seventh and eighth grader is expected to read and report on at least ten books during the year and each ninth grader twelve. Generally, reports should be written, but the format should be kept simple so as not to detract from the main purpose of the supplementary reading program: the fostering of the enjoyment of reading. The NCTE's Cumulative Reading Record folders have proved to be a simple and effective way for students to make their reports. Students can also make oral reports, which may take the form of individual speeches, panel discussions, or presentations.

Composition and Vocabulary Skills

Vocabulary and composition receive additional reinforcement during literature units.

It is eminently appropriate for students to learn the meanings of the new words they encounter in their reading. In some cases, the teacher will want to give students the meanings of words in advance to ease their reading of difficult material. In other cases, he/she will ask the students to look up the meanings of the words.

The teacher should lose no opportunity for having students write about the works they are reading. Most of the units which follow include writing assignments. A vast variety of expository and creative writing assignments can grow out of the reading: character sketches, comparisons of characters, descriptions of settings, speculations about how the work will end, revised endings, comparisons of personal experiences and events in the text, explanations of why something did or did not happen, analyses of characters' actions, etc. See also "Real Writing," page 20 of this guide.

FICTION

Concepts of Fiction

The short story and the novel, the two major genres of fiction include the same elements and utilize the same literary terms. The difference between the two fictional forms is that the scope of the novel is greater than that of the short story. More development of each element is likely in the novel. Students find the following analogy helpful: A short story is to a novel as a sprinter is to a long-distance runner.

Essential Elements of Fiction

- Plot
- Setting
- Style
- Theme
- Character

Additional Literary Terms

- Exposition
- Rising action
- Conflict
- Suspense
- Climax
- Falling action (resolution
- Conclusion (denouement)
- Flashback
- Poetic justice
- Irony
- Point of view
- Narrator
- Tone
- Mood (atmosphere)
- Compression
- Foreshadowing
- Motivation
- Dialogue
- Symbolism
- Stream of consciousness
- Main character
- Protagonist, Hero/Heroine
- Antagonist, Villain
- Character change
- Style
- Figurative language
- Imagery

The teacher should introduce these concepts, elements, and terms as students are capable of understanding them. In Grade 7, plot, character, and setting are particularly emphasized; in Grade 8, imagery, figurative language, and symbolism; in Grade 9, theme, irony, and style. The teacher should be reminded, however, that the first priorities in the teaching of literature are enjoyment and vicarious experience, not these technical matters.

SHORT STORIES

Objectives (see also the over-all objectives for literature, page 109)

In reading and studying short stories the student will

1. become acquainted with a variety of stories and authors;
2. become acquainted with the form and structure of the short story;
3. understand the literary concepts and terms related to the short story;
4. practice various writing techniques;
5. write a short story (optional).

Teaching the Short Story

The major emphasis in fiction in Grades 7 and 8 tends to be the novel rather than the short story. In these grades short stories are frequently presented individually to teach particular aspects of fiction, to supplement the study of given novels, or for pure enjoyment. In Grade 9, where the literature program is organized by types, short stories usually are presented in a unit. The organization for such a unit can follow two general patterns. A series of stories can be chosen each of which exemplifies a particular element of fiction, e.g. plot, suspense, point of view, irony. Or stories can be chosen and arranged into groups according to theme or subject matter. Actually, it is desirable for students to be exposed to both patterns of organization. (The Grade 10 literature curriculum is organized according to the thematic pattern.)

A unit organized according to the first pattern might look like this:

Element to be emphasized	Story & author
Plot	"The Most Dangerous Game" - Connell
Character	"The Enemy" - Buck
Setting	"To Build a Fire" - London
Theme	"There Will Come Soft Rains" - Bradbury
Ending	"The Sniper" - O'Flaherty
Conflict	"The Erne from the Coast - Beechcroft
Suspense	"The Witness for the Prosecution" - Christie
Point of view	"A Ride on the Short Dog" - Still
Irony	"The Necklace" - de Maupassant
Humor	"The Ransom of Red Chief" - O. Henry

A unit organized according to the second pattern might include:

Subject matter or theme	Story & author
The future	"By the Waters of Babylon" - Benet
	"There Will Come Soft Rains" - Bradbury
	"Harrison Bergeron" - Vonnegut

Brothers	"Two Soldiers" - Faulkner "The Scarlet Ibis" - Hurst "The Stone Boy" - Berriault
Prep school life	"So Much Unfairness of Things" - Bryan "The Fifty-first Dragon" - Broun " The Day of the Last Rock Fight"- Whitehill
Man vs. nature	"To Build a Fire" - London "Without Words" - Merrick "Leiningen vs. the Ants" - Stephenson
Coming of age	"The Man of the House" - O'Connor "The Erne from the Coast" - Beechcroft "Terror at Daybreak" - Horgan
Remarkable women	"The Witness for the Prosecution" - Christie "The Necklace" - de Maupassant "Early Marriage" - Richter

Once the teacher begins thinking of this thematic approach to stories, many other possibilities of groupings will come to mind.

Activities

1. Discussion

   It is recommended that the teacher focus on the most significant features of a story rather than carry out a literary dissection. Rarely should a discussion take a full class period. Students need a variety of other activities (see below), and the basic goal is enjoyment.

2. Reading Aloud

   Students enjoy reading aloud, and doing so helps them develop this skill. If a story has a good deal of dialogue, a different reader can take each part, and the dialogue can be read like the script of a play.

3. Acting Out

   Students act out a scene from the story or a scene they imagine taking place after the end of the story. For example, based on "The Tell-tale Heart": the investigation by the police of the shriek that was reported to them OR the interrogation of the narrator at the police station.

4. Listening

   The teacher reads aloud to the class, perhaps a story not in the class text. Or a recording of the story is played. (Many such recordings are available in the English Resource Centers and school libraries.)

5. Viewing

Films of many short stories are available from the Film Cooperative or from commercial film libraries. From the Film Cooperative: "The Hunt" (a take-off on "The Most Dangerous Game"), "An Occurrence at Owl Creek Bridge," "The Lottery," "The Boarded Window," "The Lady or the Tiger?"

6. Writing

It is appropriate for students to practice narrative writing techniques while reading short stories and perhaps to write short stories of their own. See "A Series of Exercises in Narrative Writing," pages 25-38. Students can also respond to their reading of short stories with experiential, creative, and analytical writing.

In experiential writing the student narrates an experience of his/her own which is related to one in the short story. Example (based on "The Man of the House"): Describe an experience of your own in which you were given an adult responsibility and failed or succeeded.

Creative writing can take many forms. The student can extend the story through a monologue, dialogue, description, letter; retell the story from a different point of view; rewrite the story as a news story; write a description of a person or place in the author's style; express the theme of the story in a poem. See also "Real Writing" on page 20. Examples (based on "The Sniper"): Retell the story from the point of view of the sniper's brother OR narrate the incident in the story as a news reporter would OR in a poem express in your words the attitude toward war implied in the story.

Many possibilities also exist for analytical writing. The student discusses elements in the story or compares it with another story. He/She explains why a character behaved in a certain way, explains a key quotation from the story, agrees or disagrees with the author's statement, explains why the story ended as it did, explains the title of the story, etc. Examples (based on "The Most Dangerous Game"): Explain the title of the story OR discuss Rainsford's statement "The world is made up of two classes -- the hunters and the hunted" OR compare the story with the film "The Hunt."

7. Library Activities

Students can practice and develop their library skills during the short story unit by

a) collecting biographical data on an author in TWENTIETH CENTURY AUTHORS, biographical dictionaries, and encyclopedias;
b) using the READER'S GUIDE to determine whether there have been any recent articles by or about a given author;
c) using BOOKS IN PRINT to find out what collections of the author's stories or critical works about him/her exist;
d) using the card catalog to determine what books by or about the author may be found in the library.

8. Summarizing and Reviewing

"The Storyteller: Summing Up," pages 50-51 in the Student Guide of IDEAS AND PATTERNS IN LITERATURE contains excellent topics and questions which can be used to review the short story unit. Each topic can be assigned to a group of two or three students and they can discuss it and present an oral report to the rest of the class.

Audio-Visual Materials

FORMS OF LITERATURE: THE SHORT STORY. Sound filmstrip kit. Library.
THE DEVELOPMENT OF THE AMERICAN SHORT STORY. Sound filmstrip kit. English Resource Center.
HOW TO READ AND UNDERSTAND SHORT FICTION. Sound filmstrip kit based on John Updike's "A & P." English Resource Center.
THE SHORT STORY, AN INTRODUCTION. Sound filmstrip kit. Darien High School Library.
Cassettes on the following short stories for eighth and ninth graders are available in the English Resource Center:

"The Adventure of the Speckled Band"
"The Black Cat"
"By the Waters of Babylon"
"The Cask of Amontillado"
"The Celebrated Jumping Frog..."
"The Gift of the Magi"
"The Lottery"
"The Masque of the Red Death"
"The Most Dangerous Game"
"The Murders in the Rue Morgue"
"The Necklace"
"An Occurrence at Owl Creek Bridge"
"The Open Window"
"The Pit and the Pendulum"
"The Ransom of Red Chief"
"The Tell-tale Heart" (also captioned filmstrip)
"There Will Come Soft Rains"
"To Build a Fire"

Short Story Texts

1. IDEAS AND PATTERNS IN LITERATURE. ed. by Sutton, Silverstone, and Smith. Harcourt, Brace and World. 752 pages. Contains a number of the short stories mentioned in the guide. Contains a "Coming of Age" unit. Contains THE PEARL. Excellent teacher's edition. Grade 9.

2. POINTS OF VIEW. ed. by Moffett and McElheny. New American Library. 576 pages. Stories arranged according to the style of their narration: from interior monologue to anonymous narration -- no character point of view. Interesting preface and afterword for teacher. Many stories in guide are found here. Correlated composition unit available. For above average students, grade 9.

3. SHORT STORIES I. ed. by Alwin. Macmillan Company. 284 pages. (New edition entitled CURRENTS IN FICTION.) One of the easiest anthologies. Vocabulary and exercises included in the text after each story. Grade 8.

4. STUDIES IN THE SHORT STORY. ed. by Maline and Berkley. Random House. 387 pages. Good selection of stories. Organized especially for the teaching of literary elements. A Dictionary of Questions for literary analysis included. Grade 9.

5. TWENTY-ONE GREAT STORIES. ed. by Lass and Tasman. The New American Library. 352 pages. Comprehensive collection of stories of literary merit to be enjoyed. Includes several stories mentioned in guide, also THE PEARL. Short introductions to works and biographical notes on authors. Grade 9.

6. INTRODUCTION TO LITERATURE. ed. by Gordon, Eller, Welch. Ginn & Co. Basic literature anthology with numerous effective short stories. Divisions include Plot, Characterization, Art of Storytelling, Myths, Fables and Legends. Skills material, study questions and activities are added to each selection. Teacher's Manual available. Grade 7.

7. STUDY OF LITERATURE. ed. Gordon, Eller, Reeves. Ginn & Co. 693 pages. Basic literature anthology including some well-known stories illustrating plot, character, and American folklore. Skills material, study questions and activities are added to each selection. Teacher's Manual available. Grade 8.

8. MAN IN THE FICTIONAL MODE. ed. Haupt. McDougal, Littel & Co. Series, Books 1-3. Attractive paperback with photographs correlated with stories of literary merit and student interest. Authors include Chekhov, Jackson, Saroyan, Hughes, Bierce, Saki, Thurber. Teacher's Manual available. Grades 7, 8, 9.

9. COUNTERPOINT IN LITERATURE. ed. Pooley, et al. Scott Foresman. 625 pages. Basic literature anthology organized by theme and genre appropriate to junior high readers. Numerous short stories, some well known. Skills material including composition guide available. Grade 8.

10. VANGUARD. ed. Pooley, et al. Scott Foresman. 623 pages. Basic literature anthology organized by themes. Especially successful with reluctant readers. Reading handbook of skills included. Grade 9.

11. SHORT STORY: A SCHOLASTIC LITERATURE UNIT. ed. Dunning, Maloney, Diskin. Two anthologies contain thirty stories tested in classrooms for appeal and interest to teenagers. Authors include Vonnegut, Barthelme, Jackson, Bradbury, Kelley. A unique log, "Inside Story," invites students to travel one of two "routes" -- one of them a story in which the student is himself the main character, the other a more conventional series of assignments -- in order to understand the basic literary techniques involved in short story writing.

NOVELS

Objectives (see also the over-all objectives for literature, page 109)

In reading and studying novels the student will

1. become acquainted with the form and structure of the novel;
2. practice the reading skills needed to enjoy and understand a longer work of fiction;
3. learn the literary concepts and terms associated with the novel;
4. write about the novels read.

Teaching the Novel

Much of what has been said on previous pages in this literature section applies to the teaching of the novel. See especially

the priorities of the literature program	page 109
the content of the literature program	pages 109-110
choosing literary works	page 110
concepts of fiction, essential elements of fiction, and additional literary terms	page 112

In addition, most of what has been said about teaching the short story applies to teaching the novel, including the suggested activities (pages 114-116).

Some students find reading novels much more difficult than reading short stories. There are more characters, places, and incidents to keep in mind, and in fact all the elements are generally developed more fully. The teacher, therefore, should lead a class through a novel at a pace which will enable the readers to follow its action with enjoyment and understanding. On the other hand, the reading should not be drawn out unduly. Since junior high students have short interest spans, it seems desirable to spend no more than two or three weeks on a given novel.

Many seventh graders come to junior high school having previously read novels only in individualized programs. Reading a novel as a complete class group may be a new experience for them. Thus, the teacher may need to provide some training in how to read and study a novel as a class before or while teaching the novel itself. On the other hand, the teacher can capitalize on the students' familiarity with individualized reading by organizing novel reading in that way, at least occasionally. The three Revolutionary War novels read in Grade 8, for example, could easily be assigned to different groups of readers in the same class at the same time.

THE ADVENTURES OF HUCKLEBERRY FINN by Mark Twain

Grade 7

THE ADVENTURES OF HUCKLEBERRY FINN is the story of a young boy who escapes imaginatively from the "civilization" of his guardians and parent to travel down the Mississippi River in the company of a runaway slave. He learns much about the nature of men as he experiences many high-action adventures and wrestles with his conscience at times when what he thinks and feels differs from what "civilization" has taught him. When his journey comes to an end, we see that he has grown up and is no longer the boyish prankster that he was at the beginning of the book.

HUCKLEBERRY FINN is recommended for above-average seventh grade students. (THE ADVENTURES OF TOM SAWYER is recommended for average students.)

Objectives:

1. Students will become familiar with some biographical detail about the author.
2. Students will improve their reading skills (discrimination of detail, organizational and inferential skills) from teacher-prepared worksheets.
3. Students will learn that character and plot may reveal the author's message.
4. Students will learn that the major themes in HUCKLEBERRY FINN have relevance to their own lives.
5. Students will learn to observe and use sensory detail in their own writing.
6. Students will observe Twain's use of regional dialect.
7. Students will learn new vocabulary words.

Suggested Activities

1. Improvisation of scenes.
2. Class discussion and reading quizzes.
3. Sensory images lesson (available from Middlesex English Resource Center).
4. Character description - specific detail.
5. Assignment of workbook pages on HUCKLEBERRY FINN based on reading assignments and used as base for class discussions (see page 120).
6. Composition (see page 121).
7. Test.

Suggested Vocabulary Words

skiff (31) *
browse (34)
brash (39)
lolled (42)
vial (50)
apprentice (59)
bluffs (64)
careened (69)
abolitionist (89)
obituary (99)
junket (103)
navigate (113)
rank (114)
scow (115)
rousted (117)
undispcsed (117)
muse (125)
dissipate (125)
unity (130)
soliloquy (131)
sublime (133)
acquit (141)
histrionic (156)
disciples (157)
ascend (264)

* Page numbers refer to the Bantam edition.

Worksheet

Make a collage which you feel represents the character of Huckleberry Finn and use it as a cover for your workbook.

Does Huck's father seem like a realistic character? What are his three worst traits? How do you explain his mistreatment of his son?

In the same way Huck speaks, write a paragraph explaining why he ran away and had to continue running.

Why had Jim run away? In a few words, tell what life was like for a black person living in the South at the end of this story.

On a map of the river, draw cartoons representing the following events in the order they occurred:

1. stealing the boat
2. leaving the rascals on the sinking boat
3. witnessing corruption
4. losing the raft
5. finding the raft

Draw a cartoon of Huck trying to make a decision and having trouble with his conscience. On one side of it, list the reasons he wanted to turn in Jim. On the other side of it, list the reasons why he felt he shouldn't.

Write a paragraph to appear in a newspaper which would report the killing of Boggs by Colonel Sherburn.

Pretend to be a lawyer. Make a case for or against Sherburn's action. In real life, would he have been prosecuted and convicted?

In the long Wilkes' episode, what is Twain making fun of?

Composition

Pick one of the following and develop a one-page composition:

1. It has been said that the book is a good argument against slavery.

2. Huck and Jim - Huck is incomplete without Jim. Huck is the passive observer of men and events, Jim the submissive sufferer from them; and they are equal in dignity. Comment on their relationship as shown clearly in this passage:

> "...my heart wuz mos' broke bekase you wuz los', en I didn' k'er no mo' what became er me en de raf'. En when I wake up en fine you back agin', all safe en soun', de tears come en I could a got down on my knees en kiss yo' foot, I's so thankful. En all you wuz thinkin' 'bout wuz how you could make a fool uv ole Jim wid a lie. Dat truck dah is trash; en trash is what people is dat puts dirt on de head er dey fren's en makes 'em ashamed..."
>
> It was fifteen minutes before I could work myself up to go and humble myself to a nigger -- but I done it, and I warn't never sorry for it afterwards, either.

3. Someone once said, "You can't go home again." Show how this statement could apply to this novel.

4. Show what Huck learned by his experiences. What were the things which he experienced and perceived which led to the changes in him from the beginning to the end of the book? In what ways did he grow up?

Note: Remember that good paragraphs have one subject each, and examples and specific details to support those subjects.

Materials

Texts

HUCKLEBERRY FINN (Bantam edition)
MARK TWAIN'S BEST (collection of short stories, Scholastic Book Services)

Records (English Resource Center)

"Hal Holbrook in MARK TWAIN TONIGHT"
"More of Hal Holbrook in MARK TWAIN TONIGHT"
"Mark Twain's Mississippi"
"The Best of Mark Twain"
"The Cat and the Pain Killer"
"The Celebrated Frog of Calaveras County"

Cassettes (Middlesex English Resource Center)

"Huckleberry Finn"
"Tom Sawyer

Tapes and Cassettes (IMC)

"Huckleberry Finn" tape #RR54
"Mark Twain" cassette #RC773

Films (Educational Film Cooperative)

"Huckleberry Finn and the American Experience" (lo-A) 813

Filmstrips (English Resource Center)

"Sam Clemens"
"Mark Twain's Mississippi - Part I & Part II"
"Humor and Satire - Mark Twain"
"Uncle Mark"

THE LIGHT IN THE FOREST by Conrad Richter

Grade 7

"For eleven years True Son, a white boy, has been a captive of the Delaware Indians, but he has been adopted by them and feels that he is Indian. A treaty, however, demands that he return to his white family, which he does reluctantly. The conflict of values, however, becomes so unbearable that with the help of his Indian cousin, he escapes to return to the Indians. The memory of the one member of his white family whom he loves, Gordie, his younger brother, stays with him. When he is asked by his Indian tribe to be a decoy to lure a boat of white people into a trap, he sees a child like Gordie in the front of the boat and is unable to carry out his mission. True Son leaves his Indian tribe, unable to find a place for himself in either white or Indian society."

- LITERATURE BY AND ABOUT THE AMERICAN INDIAN, Anna Lee Strensland, page 50.

Specific Objectives

(see also general objectives for literature, page 109, and for novels, page 118)

1. Students should be able to see how the decisions faced by the main character are like their own. Through class discussion, they may find some of their own values clarified.
2. Students will learn new terms in literature, such as conflict and point of view.
3. Students will note that the history of an area can inspire a novel, and they will become familiar with the term historical fiction.

The novel can be read and enjoyed by average and above-average seventh grade readers.

Suggested Activities

1. Introductory lesson - slide/tape presentation including poem which relates to major theme is available.
2. Setting - After reading to Chapter 4, teacher may trace movement of characters in novel on map of area and show slide/tape presentation.
3. Conflict discussion - Discuss major character's dilemma and options. Students project what they would do in his situation.
4. Point-of-view lesson - At Chapter 6 in text, show slide/tape presentation on point-of-view and follow up with composition assignment, requiring students to write about arrival at Fort Pitt from the points of view of two different characters (True Son and Del).
5. Vocabulary - periodic assignment of 40-100 words (depending on level of class) at regular intervals throughout study of the novel. (List is available from Ann Miller at Middlesex.)
6. Stereotypes lesson - Students discuss the meaning of the term, giving examples of common stereotypes (mother-in-law, professor, policeman). Discussion might develop as to what function stereotypes serve, how they relate to prejudice, how both distort perception, and what might be done to counteract existing stereotypes. Students may wish to discuss specific examples of stereotypes in their own literary or personal experience.

Composition assignment:

Option 1

a. Read one or more stories about Indians from school library.
b. Tell how the Indians are described (specific references).
c. Tell whether the picture of the Indian in the story fits the stereotype.

Option 2

a. Choose a television show in which you feel a stereotype exists. (Focus on one episode - perhaps a 1/2 hour series)
b. Describe the character you feel is a stereotype. (Use specific details and references to his speech, actions and responses.)
c. Explain how you feel he is a stereotyped character.

7. Enrichment assignments (extra credit)

a. At conclusion of this unit, read another or several other books about the Indian experience. Write a report which includes:

summary of book;
evidence of stereotypes (if any).

b. Write a composition on the subject of the individual versus the crowd. (This can be fantasy or the observation and experience of the writer.)

c. Write a composition which interprets the following quotation: "...but though dogs may fight amongst themselves, they are one against the wolf."

Materials

Text: THE LIGHT IN THE FOREST (Bantam paperback)

Slide/tape presentations (See Ann Miller or Peter Ashe at Middlesex)

introductory lesson
history of the area
point-of-view lesson

Map of Pennsylvania area

Filmstrip (English Resource Center, Middlesex)

THE OUTSIDERS by S. E. Hinton

Grade 7 (or 9)

THE OUTSIDERS is a story about a fourteen-year-old boy who lives with his two brothers and participates in the activites of a street gang. Held to this group by personal needs and economic position, Ponyboy inadvertently becomes involved in its activities. An intelligent and sensitive person, he comes to recognize his own values and the values of the conflicting sub-culture. He learns to see beyond the boundaries of culture to the individual, but dreams of a place where destructive boundaries don't exist. "It seems like there's gotta be someplace without greasers or Socs, with just people."

This book is a high action one which excites the most reluctant reader. It is written in language which fits the narrator, and the vocabulary, therefore, is not difficult for most students.

Because of the contemporary nature of the subject (although it speaks more to the late fifties and early sixties than to the seventies, it provides content for much discussion.

Vocabulary

acquired (12)
unfathomable (12)
defensively (26)
incredulous (24)
rebellious (32)
sophisticated (35)
aloofness (36)
contemptuously (54)
gingerly (56)
premonition (60)
bleak (40)
subsides (69)
eluded (69)
conviction (79)
juvenile (95)
delinquent (95)
divert (110)
charity (114)
grimacing (117)
ruefully (121)
editorial (125)
gallant (137)
environment (141)
acquitted (146)
vacuum (150)

Suggestions for discussion or writing

1. Discuss attitudes about the following as revealed in THE OUTSIDERS and tell whether these conflict with your own:

   friends (loyalty)
   drinking
   smoking
   rough language
   school (books)

2. Compare THE OUTSIDERS to WEST SIDE STORY on the basis of characters caught between cultures.

3. Discuss "heroism" in terms of this story. Who is the real hero? What is a tragic hero?

4. Discuss the idea of self-preservation as it applies to individual characters and their behavior.

5. Discuss "slang." Explain the terms:

   broad (pg. 50)
   tuff (14)
   rumble (101)
   j.d. (95)
   heater (134)
   a real looker (25)

6. Characterization

   Define each major character in terms of physical appearance, self-image, dreams, and motivation for action.

   Discuss Ponyboy's self-image. How does his reality conflict with his dream? Does he feel he is smart? (ref. pg. 67) How does he see himself in comparison to his brothers?

   What do "greasers" have in common with respect to self-esteem? Which members of the gang are self-destructive? Why?

7. Quotes from text (explain in terms of own experience or text)

   "...you can't win against them no matter how hard you try, because they've got all the breaks..." (13)

   "We deserve a lot of our trouble, I thought." (16)

   "I don't care, I lied to myself, I don't care about him either." (Ponyboy talking about brother/parent substitute) (19)

   "Maybe the two different worlds we lived in weren't so different. We saw the same sunset." (38)

   "That was the only time I can think of when I saw him without that defeated, suspicious look in his eyes." (about Johnny) (82)

   "Y'all were heroes from the beginning. You just didn't 'turn' all of a sudden." (95)

   "Greasers didn't have anything to do with it. My buddy over there wouldn't have done it. Maybe you would have done the same thing, maybe a friend of yours wouldn't have. It's the individual." (102)

Other skill-related activities

1. Organization of detail

   List fifty details from text and have students organize them under character name headings (see page 128). As follow-up, students could create composite characters (all negative or all good) and write compositions.

Develop two running lists (one for "greaser" values, and one for "soc" values).

2. Identification of plot structure

Outline plot (problem, complication, climax, conclusion).
Take notes on basic story line by chapter.
Follow study guide (organized by chapter) - available from Ann Miller on request.

3. Using specific references to support inference

Teacher provides generalization about character and student must cite 5 specific references to prove or disprove.

Teacher makes general statement about some aspect of values and student must cite certain number of specific references to prove. (This can be a game with point values for references -- or a time limit.)

Student may answer inferential study guide questions.
Student may be tested (test available upon request).

List the details under the character to which they pertain.

"Smart; I make good grades"
"small for fourteen"
"Darry's always rough with me without meaning to be."
"six-feet-two and broad-shouldered and muscular"
"handsomer than anyone else I know"
"a little dark puppy that has been kicked too many times"
"the wisecracker of the bunch"
"cocky, smart, and Soda's best buddy"
"His eyes are dark brown -- lively, dancing, recklessly laughing"
"a finely drawn, sensitive face that somehow manages to be reckless.."
"His eyes were blue, blazing ice, cold with a hatred of the whole world."
"He was tougher than the rest.."
"He had big black eyes in a dark tanned face..."
"He had gray eyes and a wide grin.."
"He had nervous, suspicious look in his eyes.."
"..the gang's pet.."
"You don't ever think.."
"He had an elfish face, with high cheekbones and a pointed chin.."
"..small, sharp animal teeth, and ears like a lynx."
"He looks older than twenty -- tough, cool, and smart."
"His hair was almost white it was so blond.."
"light brown, almost-red hair and greenish-gray eyes.."
"hair is longer than a lot of boys wear theirs, squared off in back.."

Ponyboy

Darry

Soda

Steve Randle

Two-bit Matthews

Dally (Dallas Winston)

Johnny Cade

THE HUMAN COMEDY by William Saroyan

Grade 8

THE HUMAN COMEDY is a warm story about a family in a small California town during World War II. The main character, Homer, closely parallels Saroyan's own childhood, and we see Homer deal with the sadness of life, mature, and become the head of the Macauley household. Saroyan takes the reader through the simple and often emotional experiences of living in America in 1943. There are lessons in democracy, poverty, death, and faith. His characters are a microcosm of America during those war years and add a sense of realism to the novel.

The novel is also good to use for introduction to elementary symbolism. The study guide questions at the end of the novel (in FIVE AMERICAN ADVENTURES, Harcourt Brace Jovanovich) are a good source for class discussions on character development, allusions, death, symbolism, and dealing with the realities of life.

It is suggested that the students also read Saroyan's short story "The Parsley Garden" for comparison.

Composition Activities

1. Describe Homer Macauley. In what way does he accept his new role as the man of the family?

2. What role does Tobey George play in the novel? How does he represent Marcus' feelings for his family and for human beings in general?

3. What role does Mr. Grogan play in helping Homer to become a mature young man?

4. How does Marcus' death lead to an affirmation of life in this novel?

5. Compare Homer Macauley with Al Condraj in "The Parsley Garden." In what ways are their lives similar?

6. Choose three symbols that Saroyan uses in THE HUMAN COMEDY and compare them to three symbols from "The Parsley Garden."

THE RED BADGE OF COURAGE by Stephen Crane

Grade 8

THE RED BADGE OF COURAGE appears to be a short, simple novel about a boy who goes into the Civil War and returns a man. However, even though the plot is uncomplicated, the novel's power lies in Crane's skillful use of imagery and symbolism, thus creating a dramatic piece of literature focusing on the psychology of the youth.

The reader follows a brief war experience through the mind of the main character Henry Fleming. The emotional shock he undergoes via Crane's descriptions of the sights and sounds of battle are experienced by the careful reader. Henry seeks the meaning of Death only to find the meaning of Life.

With average readers the teacher can teach the Red Badge within the framework of the simple plot. With more advanced readers the author's use of symbolism can be explored.

Though commonly taught at the high school level, THE RED BADGE OF COURAGE can be used successfully with eighth graders for three reasons. First, if scheduled at approximately the same time in the year as the students are studying the Civil War in social studies, their historical background adds depth to their discussion of the novel. Secondly, the novel being rich in imagery, figurative language, and symbolism, it gives the teacher a wide range of possible activities for student enrichment. Thirdly, if the novel is taught after the students have had the BIBLE unit, the religious symbolism in the novel is more apparent and adds to the understanding and enjoyment of the book.

Since the author's life is most important in studying the novel, the teacher will find "Vision of Stephen Crane" useful in providing basic background for discussion.

A vocabulary list and six-page study guide are available at Middlesex. The sound filmstrip "Vision of Stephen Crane" may be obtained from IMC and the film THE RED BADGE OF COURAGE can be rented from Films, Incorporated. A cassette, a sound recording, a captioned filmstrip, and a sound filmstrip on the novel are also available in the Middlesex English Resource Center. Students enjoy listening to Crane's sequel to THE RED BADGE OF COURAGE entitled "The Veteran." Two records of this short story are available at Middlesex: STEPHEN CRANE, Folkways Records; STEPHEN CRANE: STORIES OF WAR, CMS Records, Inc.

Questions for Discussion or Composition

Plot

On the surface the basic plot of THE RED BADGE OF COURAGE is elementary: a young man enlists in the Union Army; during the course of his first battle action, he runs; he returns to his regiment, somehow changed both physically and spiritually. In his next battle, he not only fights but assumes leadership of a military charge and thus vindicates himself. The novel is a well-told story of personal crisis, tragedy and triumph. However, consider how the plot might have been affected had certain episodes and characters been altered or deleted.

1. What if Henry Fleming had been a different person, for example: an older man with a family; an experienced soldier? How would those changes have affected the plot or the story's action.
2. Essential to the plot's structure is the fact that Henry ran from battle, so that scene can't really be eliminated or altered. But what if it were?
3. The scene in which Jim Conklin dies is often regarded as crucial to the story and to the development of Fleming's emerging character. Why? What if Jim had not died? Would the plot have changed?
4. The flag scene can be interpreted as a parody of the game, "Capture the Flag." How do you interpret the scene? [illegible] a historical reason for the scene?

Character

Henry Fleming is the central character of the novel. The story told is one of a young man's growth into maturity.

1. As the central character, why isn't Fleming's complete name revealed until midway through the novel? Why is he referred to as simply "The Youth" or "Henry"? Does he have an "identity"? How does one find one's identity?
2. When Fleming flees, he is asked where his wound is. At that point, what type of wound does he have? Real or imagined? Physical or psychological? When he finally does receive a physical wound, it is an ironic "red badge of courage." Why is it described as such?
3. In the first part of the novel, what are the major differences between Fleming and Conklin? Can Fleming be described as an "incomplete" man and Conklin as a "complete" man? If so, why?
4. What does Fleming actually "learn" from Conklin?
5. Does Jim's death give Henry some sort of spiritual strength and insight which he lacked?
6. Is the witnessing of the death of Conklin absolutely essential to Fleming's development?
7. Why is Wilson, a minor character, developed so extensively?
8. The Tattered and Cheery soldiers are both essential to the development of Fleming. How? Why? Is it possible that the Tattered Soldier gives Henry an opportunity to see a part of himself, as in a mirror image? If so, what does he see? Is the Cheery Soldier real or merely a device to guide Henry back to his regiment?
9. The general appears several times and is, while mounted on a white horse, a vivid mythic figure, almost a realistic embodiment of Fleming's earlier heroic conception of war. By the end of the novel, does Fleming still view war in this heroic perspective?
10. Nature is probably one of the major characters in Crane's novel. Why did the author so consciously and persistently weave nature into the scheme of THE RED BADGE OF COURAGE?

Theme

The following themes have already been alluded to in previous questions of plot and character. These questions may help to extend student response in relation to them.

1. What values did Henry Fleming have at the beginning of the novel? At the end? How do we know Fleming has learned anything from his experience? What has he learned?
2. Henry never knew life until he had "touched the great death." What did he find out about himself in his "touching" of it? Did he also learn that he was insignificant?
3. Why does Henry Fleming run from battle? Why does he lead the charge? In each of these instances what motivates his action? Free will and/or unconscious impulses?
4. Is the novel a story of a sinner redeeming himself? What is Fleming's "sin"?

THE WITCH OF BLACKBIRD POND by Elizabeth George Speare

Grade 8

Kit Tyler has come from Barbados to live with her aunt and uncle in Wethersfield, Connecticut, in 1687. There the rebellious, high-spirited Kit encounters problems as she attempts to live in a strict Puritan society. Bigotry and New England witchcraft catch the reader's interest as Kit is caught up in a web of suspicion which leads to a witch hunt and trial.

THE WITCH OF BLACKBIRD POND is a good novel to begin with in the fall. Its simple style lends to a review of plot, setting, and characters. The time of the novel coincides with the student's study of early America and particularly seventeenth century New England. From the novel the teacher can branch off into short stories of similar type. "Young Goodman Brown," "The Legend of Sleepy Hollow," "The Devil and Tom Walker," and "The Guests from Gibbet Island" all deal with ghosts, witches, and the devil, making all or some of this collection a good October unit.

Vocabulary list and study questions -- available at Middlesex.

Composition Activities

1. Explain why life in seventeenth century New York and New England prompted so many authors to write stories about the supernatural that have their time and setting in that period.
2. Compare the villains of THE WITCH OF BLACKBIRD POND and at least two of the stories read. What do they have in common? How do they differ? How does each author handle his villain at the conclusion of the story?

THE HESSIAN by Howard Fast

Grade 8

Set in Redding Ridge, Connecticut, THE HESSIAN is an excellent Revolutionary War novel of high interest. It is not only a story about a Hessian drummer boy who is the sole survivor of an ambush and about his struggle to stay alive, but also an intriguing story of a Catholic doctor and his Quaker neighbors who find prejudice in a Protestant community. The bloody ambush, the religious conflict, and the blossoming love between two young people are entwined to keep the reader interested. If read while the students are studying the American Revolution in social studies, the historical background of the students will enable them to better understand the time and setting of the novel.

Much of the novel centers around the conflicting values of Doctor Feversham and Squire Hunt. The action is heightened because the drummer boy becomes the pawn in that conflict of values and honor. Because the story also deals with Quakers and their beliefs, the teacher should be prepared to discuss the Quakers in order for the students to understand the actions of the Heather family.

Vocabulary list and study guide are available at Middlesex.

Composition Activities

1. Explain Feversham's statement about the Heathers, "...curious family of Quakers, all of them there in the kitchen and knit together with something that I did not know but yearned for so desperately..."
2. Why is Pastor Dorset's sermon, "Judge not, lest ye be judged." significant?
3. "Is war merciless, or are men merciless?" Explain.
4. Why does the author have Hans Pohl die "like a soldier"?

THE LILIES OF THE FIELD by William E. Barrett

Grade 8 or 9

THE LILIES OF THE FIELD is a short novel which emphasizes the development of the main character, Homer Smith, a 24-year-old black man, just out of the army and drifting around the American West. When he stops to help four German nuns, he is hoping to do a few odd jobs, earn some money, and move on. He does finally move on, but not until he has designed and built an entire chapel and has become a legendary hero to the people of the community. As Homer leaves the nuns to move on to a different experience, we know that although he is still a drifter in one sense, he has a new awareness that "A man couldn't roam forever, nor pleasure himself in strange cities indefinitely. There was a settling down time at the end of all that."

The character of Homer Smith is an appealing one, and the themes of the story -- freedom, responsibility, religious conflict, commitment -- are easily grasped by ninth graders of all abilities. Because most of the story is told from the point of view of Homer and the themes develop as he contemplates his reactions to the nuns and his choices, this book is an excellent one to use to teach students to read for the specific details an author uses in order to build a character. As students form generalizations about Homer's character, they can go back into the story and find evidence which supports their impressions.

The novel is structured into seven chapters, an interesting structure as we consider the gentle humor with which Barrett treats the religious conflict between Homer and the Mother Superior. Homer, the Baptist, is determined to hang on to his freedom of will, and Mother Marthe, the strong-minded Catholic, is convinced that God has sent Homer to build her a chapel. The first six chapters are told from Homer's point of view and contain his observations on the conflict. The seventh chapter, however, belongs to Mother Marthe, because Homer has left. It is an epilogue; many years have passed and Mother Marthe's chapel has become a tourist attraction for people who come to hear the legend of the "man named Schmidt, who came to us under the direction of God."

Vocabulary (Sentences taken from the book.)

1. ...he was two parts AMIABLE and one part plain devil.
2. ...three more were building a fence behind a DILAPIDATED farmhouse.
3. ...when work became ONEROUS, or the road called to him, he moved on.
4. She had a deep, GUTTERAL voice.
5. Homer felt an ANTAGONISM stir in him, but it was a fine day and he was carrying the day in his spirit.
6. There was nothing in that little patch except a small statue and a PRIVY.
7. There was a CRUCIFIX above the door, not a rugged Protestant cross but a crucifix.
8. ...it was obvious that no one was going to DAWDLE over lunch.
9. ...two of the nuns made DEFT work of clearing away the dishes.
10. He was suddenly elevated above his status as a big, strong man, above the DISEMBODIED voice on the record.

11. The GIST of the message was plain.
12. Sister Albertine greeted him shyly in the COMMUNAL dining room.
13. ...but she lacked the vocabulary necessary to refuse acceptance or to explain her DILEMMA.
14. ...she could wait upon the PERCEPTION of a dull-witted male.
15. The DEBRIS was packed into the pit and it looked like a town dump set in cement.
16. The resolve SUSTAINED him, even when he was swept into an English lesson after dinner.
17. The type was OUTLANDISH and did not look like words, but no other book was organized like this one.
18. And why take ye thought for RAIMENT? Consider the lilies of the field, how they grow...
19. He liked the CADENCES which Spanish brought to English...
20. He wasn't an EXHORTING TYPE.

Suggested Approaches and Activities

1. Work on critical reading skills and have students read for the details an author uses to build a character. At the beginning of class, give students the assignment (either as open-book quizzes or group work) to re-read a section of the book looking for the specific details that explain something about Homer's attitudes or responses. For example, in Chapter 1, students might look for the details which explain Homer's concept of freedom or his feelings about racial prejudice.
2. Work on developing a clearly-stated thesis and organizing the details which support that thesis, either in the shorter, test-essay answer or the longer, formal essay. If students have had daily skills work in looking for specific details which contribute to a general conclusion about Homer, they can work on formulating a clear expression of one of those conclusions (how Homer's concept of freedom was affected by his experience with the nuns, for example) and then organizing the details which support that conclusion.
3. Imitate the genre in a creative writing piece. Have students work on creative character development in writing short incidents told through the point of view of one character.

Recommended text: Sutton, Silverstone, and Smith. IDEAS AND PATTERNS IN LITERATURE. Harcourt, brace and World, Inc. New York, 1970. The STUDENT GUIDE, published separately from the text, contains interesting discussion questions, and additional approaches to teaching the story are in the Teacher's Guide.

GREAT EXPECTATIONS by Charles Dickens

Grade 9

GREAT EXPECTATIONS covers thirty years in the life of its main character Phillip Pirrip, or Pip as he is called. In the mad recluse Miss Havisham and her beautiful ward Estella the orphan Pip catches a glimpse of a life of culture and wealth and longs to rise above his station as a blacksmith's spprentice. Suddenly an unknown benefactor makes all his dreams come true, and he becomes a gentleman, a state which, especially because of Estella's alternating charm and scorn and his guilty conscience about how he is treating his old friends, does not turn out as he imagined it. When the mysterious benefactor reveals himself, the bottom of Pip's world drops out. Through the example of the faithful benefactor and with the help of his friends, Pip recovers from the depths of disillusionment, illness, and guilt, repents, and is reunited with those he loves.

A classic novel such as GREAT EXPECTATIONS provides a good balance for the shorter contemporary novels which are often assigned to ninth graders. Because of its length and complexity, the complete version is recommended for excellent readers only. However, a fine abridged version is available (in ADVENTURES FOR READING), which above average students can read comfortably. Whichever version the teacher chooses -- both can be used at the same time in a given class -- the vast majority of students will enjoy the novel's adventure, comedy, tragedy, and mystery. Their enjoyment can be sustained if the reading proceeds quickly and if the teacher, faced with such a potential feast of characters, twists of plot, and other literary elements, does not attempt to serve all these gourmet dishes to the class. The teacher's mouth will also water at the possibilities the novel provides for vocabulary study. The teacher should consider carefully the number of words to be assigned. Reading the novel will enhance students' vocabularies even though they study formally only a relatively few words. A schedule of seven reading assignments has proved successful, and the whole unit, including writing, vocabulary, acting out, and viewing activities, can be completed in three weeks.

Since the teacher will have assigned the novel only to good readers, much of the low-level explication of characters and plot can be omitted. In fact, it is often effective to let the class bring up the topics for discussion, although, because of the complexity of the novel, the teacher will need to point out some of the more subtle points. Discussion will probably focus at first on the characters and plot. Pip, Miss Havisham, Joe Gargery, Jaggers, and many others are fully rounded characters whose words and actions students enjoy analyzing. The plot, consisting as it does of one interesting incident after another -- as befits a novel originally published in thirty-six weekly installments -- lends itself to lively discussion of what happens and why. Eventually, however, and most importantly, the theme should be discussed. Students might be asked, "What is Dickens saying to us in the novel?" An interesting exercise is to ask them to consider each major character in the novel and to ask, "Who wins? Why? Who loses? Why?" This helps readers to recognize whose side Dickens is on and what traits and actions he admires and which he disapproves of. They can see the relevance of the novel to their own lives.

Composition topics: The novel is divided into three "stages." Students might write a short paper at the end of Stage I and/or Stage II and a longer paper after finishing the novel.

Topics on Stage I

1. An experience of your own suggested by Pip's experiences:
   "Conscience is a dreadful thing."
   "It is a most miserable thing to feel ashamed of home."
2. Fear (or Money) in Stage I
3. A letter to Dickens commenting on Stage I
4. Stage I as a Fairy Tale

Final topics

1. The great expectations of characters besides Pip
2. The changes in Pip
3. The three characters who influence Pip the most
4. Jaggers and Joe: two ways of looking at life
5. The two endings
6. Female characters
7. Good and evil
8. Pip and Magwitch redeem each other
9. "We are more Pips than Joes."

Other activities

1. The novel is full of scenes which lend themselves to reading aloud and acting out. Scenes with lots of dialogue can be read aloud as if they were play scripts. In groups, students can rehearse and then perform scenes from the novel.
2. Students can listen to recordings of dramatized scenes from the novel. See below.
3. In the library students can do research on Dickens' life and find other of his works to read and report on. See below for other resources on Dickens.

Resources

Audio-Visual

DICKENS DUETS. Sound recording. Middlesex ERC. (contains one scene from GREAT EXPECTATIONS)
GREAT EXPECTATIONS. Sound recording. Middlesex ERC. (dramatized excerpts from the novel)
GREAT EXPECTATIONS. Uncaptioned filmstrip. Middlesex ERC.
CHARLES DICKENS. Captioned filmstrip. Middlesex ERC.
MEET MR. DICKENS. Sound filmstrip kit. DHS library.
THE CHANGING WORLD OF CHARLES DICKENS. 16 mm. film. Film Cooperative.
GREAT EXPECTATIONS. Cassette. Middlesex ERC.

Tests - Several objective tests are available in the Middlesex ERC.

Critical works

Lettis & Morris. ASSESSING GREAT EXPECTATIONS. Middlesex ERC.
Pickrel, Paul. TEACHING THE NOVEL: GREAT EXPECTATIONS. Middlesex ERC. (highly recommended)

THE LITTLE PRINCE by Antoine de St. Exupery

Grade 9

A pilot, the narrator of THE LITTLE PRINCE, crash lands his plane in the Sahara Desert and there meets a remarkable small person, the Little Prince. The Little Prince reveals that he comes from a tiny planet with three knee-high volcanoes and a beloved flower. He left his planet to visit others including Earth. His encounters with a variety of people during his travels show him human beings' faults and foibles. From the fox the Little Prince learns the secret of life: "It is only with the heart that one can see rightly; what is essential is invisible to the eye." After nine days the pilot's water gives out. After leading him to a well, the Little Prince is bitten by a poisonous snake and dies. Because by morning the body has disappeared, the pilot is convinced that the Little Prince has returned to his planet. Having repaired his plane, the pilot returns to his companions.

THE LITTLE PRINCE is a simple yet profound statement on love, relationships, and human values. It can be read as a simple tale or as an allegory which provides opportunities for more mature readers to assess the values and actions of the characters and, by extension, to examine themselves.

> Antoine de Saint Exupery's THE LITTLE PRINCE was written at a time (1943) when the world had suffered great spiritual as well as material devastation. It is wise, simple, as uncluttered as the landscape of the African desert with the one star over it where the little prince was first, and where he was last seen. It speaks to every age with an individual message for each reader. "'All men have the stars...but they are not the same things for different people.'" And it must be read with the heart as well as the mind. It has been called a fairy tale for grownups, but children are often more capable of catching its elusive message than are grown people.
>
> - Cornelia Meigs et al. A CRITICAL HISTORY OF CHILDREN'S LITERATURE. Macmillan, 1969.

The first words of the little fellow are, "If you please, draw me a sheep..." This causes St. Exupery to expand here on the frustrated artist in us all and provides the teacher with an opportunity to warm up the class to the novel. Suggested activity: Assign a child-like coloring to be done in the spirit of St. Exupery's drawing number one OR have students draw pictures that are not what they seem (like the author's boa constrictor swallowing an elephant); then have them share the drawings with the class to decide what they are.

Some students may wish to read LE PETIT PRINCE consecutively with the English translation. It should be stressed to students that the difficulties of translation create some awkward passages in the English version and detract from the poetry of the original French.

There are hundreds of literal comprehension questions to ask the students (What did the pilot draw that made the little prince happy?

Who says, "No one is ever satisfied where he is?"). The novel is also full of interpretive comprehension questions (Why do you think the narrator became a pilot? Why does the little prince accept the drawing of the box?). From the innocence symbolized by the little prince to the evil of the baobab menace the book is a deep well of symbols.

Motivated readers can be directed to the library to find additional works by Antoine de St. Exupery. NIGHT FLIGHT is about the establishing of trans-oceanic mail flights from Patagonia to North Africa; FLIGHT TO ARRAS is about the devotion to duty shown by French pilots in the face of oftentimes certain death at the hands of the superior German air forces in World War II. ANTOINE DE ST. EXUPERY: HIS LIFE AND TIMES by Curtis Cate is an easily-read biography of the author that should be read by aspiring young pilots in the class.

Composition topics

1. Write an essay on the lives of the people on the planets.

   What is important to them?
   What is missing from their lives?
   What does the little prince learn from them?

2. Choose one quotation from the novel and discuss it <u>out of context</u>. Take a stand: either support or tear apart the statement using examples from your own experience. Possible quotations:

   1) Grown-ups always need to have things explained.
   2) Straight ahead of him, nobody can go very far.
   3) To forget a friend is sad.
   4) It is such a secret place, the land of tears.
   5) It is possible for a man to be faithful and lazy at the same time.
   6) When one wishes to play the wit, he sometimes wanders a little from the truth.
   7) One only understands the things that one tames.
   8) It is only with the heart that one can see rightly; what is essential is invisible to the eye.
   9) No one is ever satisfied where he is.
   10) Time soothes all sorrows.

Role-playing

Assign students the parts of the characters in the book. An interviewer or talk-show host asks questions which the characters must answer in keeping with their personalities in the book.

Recordings

THE LITTLE PRINCE read by Peter Ustinov. See J. Bouvier at Middlesex.
THE LITTLE PRINCE read by Richard Burton. See L. Russel at Mather.

THE OLD MAN AND THE SEA by Ernest Hemingway

Grade 9

THE OLD MAN AND THE SEA tells of Santiago, an old Cuban fisherman, who has not caught a fish in eighty-four days. Finally he hooks a huge marlin, which he battles with tremendous skill, courage, and endurance for several days and nights only to lose his catch to voracious sharks. Santiago returns to shore with the skeleton of the marlin lashed to his boat, beaten but undefeated, his manhood reaffirmed.

The novel is appropriate for average and above average readers. It is probably best read quickly. Most students can finish it in one or two sittings. The teacher can have able readers read the whole novel before any discussion takes place.

An introduction to the study of the novel might begin with some background on Hemingway. The film HEMINGWAY, available from IMC, the tape of a talk by the late Milford Baker, a friend of Hemingway and a former resident of Darien (available from J. Sutton at Middlesex), or one of the sound filmstrip kits listed as "Resources" below may be used for this purpose. Students should learn that Hemingway loved fishing and the sea and that he lived in Cuba for many years.

The novel lends itself to various levels of response. Some readers react only to the physical conflict; some recognize the author's emphasis on physical courage and personal integrity; others sense in the story a symbolic expression of man's relationship to his universe. Depending on the ability of the class, the book can be discussed on many levels.

On the literal level, students need to understand the setting (Cuba and the surrounding waters) and the simple plot with conflicts between Santiago and the marlin, the sharks -- and himself. The teacher should focus on the character of Santiago, since as much "action" takes place in the old man's thoughts and emotions as on the water. Students can discuss Santiago's feelings about himself and his manhood (e.g. about his body -- the left hand), his attitudes toward the sea and the marlin, his relationship to the boy Manolin, his heroism.

On a more sophisticated level, students can discuss such matters as the following:

Why does Santiago refer so frequently to Joe DiMaggio?
What is the significance of the lions? the hand wrestling contest?
What is the significance of "going out too far"?
"A man can be destroyed but not defeated."
Allusions to Jesus in the novel.

The novel can be read almost line by line with an interested class to savor Hemingway's use of language. Figures of speech can be noted: the clouds like "friendly piles of ice cream," the "great islands of Sargasso weed that heaved and swam in the light sea as though the ocean were making love with something under a yellow blanket." Students can also identify the elements of Hemingway's distinctive style. They should notice particularly the high percentage of single-syllable words, the large number of verbs, and the few adjectives.

Composition topics (see also the discussion topics above which make equally good topics for writing)

1. Do you think Santiago is a failure or a success?
2. Discuss the meaning and appropriateness of the title of the novel. Examine each word in the title, and consider other titles Hemingway might have used.
3. Write an answer to someone who says, "Santiago was just a stupid, senile old man who had no business doing what he did."
4. Hemingway implies that people need certain qualities to help them meet the challenges of life. What are some of them? Show that the old man has them.
5. A critic has said of THE OLD MAN AND THE SEA, "I have never known such love as there is in this book." Discuss this statement.

Library projects

1. Find out more about Ernest Hemingway; read more of his short stories and novels. (ISLANDS IN THE STREAM has a long section on deep-sea fishing.)
2. Research marlin and/or deep-sea fishing. What is the record marlin catch?
3. Find a picture of Hemingway with one of his marlin catches.

Resources

ERNEST HEMINGWAY. Sound filmstrip kit. Darien High School Library.
ERNEST HEMINGWAY, THE MAN (A Biographical Interpretation with Carlos Baker). Sound filmstrip kit. Darien High School Library.
THE OLD MAN AND THE SEA. Cassette. Middlesex English Resource Center.
THE OLD MAN AND THE SEA. Teaching Unit. English Resource Center.

THE PEARL by John Steinbeck

Grade 9

This novella is about Kino, Juana, and Coyotito, an Indian family living in La Paz, Mexico. A parable, directed toward a moral lesson, the story opens with Kino's finding "the pearl of the world." His attempts to get a fair price for the pearl and the greed of the pearl buyers lead to the destruction of the family's home and canoe and tragically to the death of Coyotito.

The brevity of the story, coupled with the violence of the action and the simplicity of the style make THE PEARL appropriate for readers of any level. Less proficient readers will get enjoyment from the story itself -- until Kino "gives up" and throws the pearl into the ocean. At this point, less sophisticated students feel that Kino should have persevered or that he should have accepted the money that the pearl buyers offered him. More perceptive readers recognize that the story is more complex than it appears. They see that the disasters which befall Kino are not the result of his greed but that of the pearl buyers and others in the ruling class who for four hundred years have kept the Indians in a state of ignorance and subjugation, and they admire him for trying to "break out of the pot that holds (him) in."

Lively discussions result from such questions as

Why doesn't Kino accept the pearl buyers' price?
Why does he fight so desperately to keep the pearl even when he sees what it is doing to himself and his family?
Why does he throw the pearl away at the end?
Has Kino gained anything as a result of his experience?

The novel can be used to teach students about plot construction, character development, and theme, also symbolism (the bloody fist, ants and other animals, music, the pearl itself) and deus ex machina (the fateful shot which kills Coyotito). While reading the novel students can also explore values. Kino's statement "This pearl has become my soul. If I give it up, I shall lose my soul" will stir discussion about what people prize in our society. Students can look up the story of "the pearl of great price" in the Bible (Matthew 13:45-46). The book can also be used to teach the parable as a genre; students can read other parables and compare them with THE PEARL.

Texts

THE PEARL. Bantam Pathfinder Edition. Paperback.
IDEAS AND PATTERNS IN LITERATURE I. Harcourt Brace Jovanovich. Pages 625-686.
21 GREAT STORIES. Mentor. Paperback. Pages 285-352.

For suggested approaches and activities the Teacher's Edition of the Student Guide for IDEAS AND PATTERNS IN LITERATURE is very good. It includes study questions, vocabulary, and other activities.

Composition topics (Other topics and fuller directions for these are available in the English Resource Center.)

1. The relationship between Kino and Juana
2. Kino's fight to keep the pearl
3. THE PEARL as a parable
4. The effect on Kino of finding and losing the pearl
5. Why Kino throws the pearl away
6. Ignorance
7. Kino and Machismo
8. The changes in Kino
9. Symbolism in THE PEARL
10. THE PEARL and my own life

Acting out exercises

Any number of scenes from the novel (or invented scenes) can be acted out successfully. For example, from Chapter IV:

1. Four neighbors discuss what they would do with the money if they had found the pearl; they also discuss the possible results for Kino.
2. Three pearl buyers conspire to cheat Kino.
3. Kino, the head pearl buyer, and the other buyers discuss Kino's selling the pearl.
4. Kino's friends discuss the pearl buyers' offer.
5. Kino and Juana discuss what must be done now that Kino has rejected the pearl buyers' offer.

Related material

JOHN STEINBECK and JOHN STEINBECK'S AMERICA. Sound filmstrip kits. Available in the Middlesex Library.
THE PEARL. Cassette. Middlesex English Resource Center.
THE PEARL. Teaching Unit. English Resource Center.

THE PIGMAN by Paul Zindel

Grade 9 (or 7)

Two high school students, Lorraine and John, and a lonely old man, Mr. Angelo Pignati, are the principal characters in THE PIGMAN. Together they build a relationship which fulfills the natural human need for love, understanding, and companionship. They build a kind of dream world for themselves, but it is shattered by harsh realities of betrayal and death.

Since THE PIGMAN has a very simple and easy-to-read style, it is very appropriate for below average, low interest students. The two young characters, their relationship to each other, and their problems are meaningful, truthful, and relevant to today's youth. For this reason, the novel attracts the attention of most young readers on all levels. Furthermore, the novel's treatment of the elderly provides an interesting theme for all students. Most students can finish THE PIGMAN in one or two sittings. Even slow readers feel motivated to keep reading until they finish it.

The novel can be used successfully as part of an independent reading program since the students would be motivated to read. In addition, since the readers often feel that THE PIGMAN is an ally, they would be interested in working on projects or activities independently.

If the novel is used as common reading, a small group approach might be utilized. Each group of students could be responsible for developing a topic as suggested by the teacher. Since THE PIGMAN is an intensely moving story of today's young and old struggling for meaning in their lives, the students perhaps could relate to it more intimately if they talk and work with each other in small groups.

On a literal level, students can explore setting, plot, character, theme, and point of view. Character study is extremely important since the characters experience numerous changes as the novel progresses. In addition, it is important to note how the characters' interrelationships affect them. Point of view is also interesting to examine because Zindel uses a variation on the first person point of view. He has his two protagonists, Lorraine and John, take turns writing chapters for their "memorial epic" about Mr. Pignati.

On an interpretive level, students can consider how Lorraine's and John's parents have affected their lives, why Mr. Pignati is so friendly to Lorraine and John, if John and Lorraine are guilty of Mr. Pignati's death, and why Zindel has Bobo die at the end of the novel.

Suggested Approaches and Activities

THE PIGMAN is an impetus for a variety of projects and assignments. Listed below is only a sampling.

1. Discussion topics

   a. Explain the needs that are fulfilled for each character as a result of their interrelationships.

b. Discuss the significance of Bobo's death.
c. Discuss how loneliness is a factor in the relationship between John, Lorraine, and Mr. Pignati.

2. Writing activities

a. In THE PIGMAN John and Lorraine are searching for some meaning in their lives. In an essay define what they are searching for and then explain what you believe to be the meaning or purpose of your life.
b. Explain how Mr. Pignati functions as a parent figure for John and Lorraine.
c. Throughout the novel, Lorraine speaks of omens. Explain these omens and show how they relate to the plot and theme of the novel.
d. In a paragraph define the meaning of some quotation from the novel. Example: "They ought to bury people in hospitals and let sick people get well in cemeteries."
e. Write some pages in a diary which Lorraine, John, or Mr. Pignati would keep.
f. Write a newspaper article for the obituary page of a newspaper describing Mr. Pignati's death and some facts about his life.
g. Describe the life of an older person whom you might know.
h. Write a character sketch of one of the main characters showing the changes in the character's personality and behavior.

3. Projects

a. Read another novel by Paul Zindel (MY DARLING, MY HAMBURGER or I NEVER LOVED YOUR MIND) and compare or contrast it to THE PIGMAN.
b. Investigate the problems of loneliness in American society, particularly among teenagers and the elderly. Use library resources and interviews.
c. Investigate the psychological implications of guilt. Try to determine whether John and Lorraine actually are guilty of Mr. Pignati's death. Are their feelings of guilt beneficial psychologically?
d. Divide the class into groups. Each group could choose a key incident from the novel and dramatize it for the class. The scenes should be presented in chronological order with each group showing what the particular incident accomplishes in terms of the growth of the relationship between John, Lorraine, and Mr. Pignati.
e. Assemble a scrapbook which might have belonged to Lorraine. Include photos and any other meaningful items which you feel would be important to her.
f. Research biographical material on Paul Zindel and critical reviews of his works (school and public library).

4. Special activity (for enthusiastic students)

Since John and Lorraine take turns writing chapters, the point of view alternates between the masculine and feminine throughout the novel. Make a study of the different ways in which John and Lorraine perceive the same character or event. Also, John's and Lorraine's writing styles differ. Define and give examples of their particular style of writing. Which do you prefer? Why?

5. Special activity (for remedial students)

Tape record popular songs on the subject of loneliness. Provide a commentary on the song after each selection.

THAT WAS THEN, THIS IS NOW by S. E. Hinton

Grade 9

THAT WAS THEN, THIS IS NOW is a sequel to THE OUTSIDERS, using the same background and a sprinkling of the same characters. This book is set some two years after the time of THE OUTSIDERS. The problems which the characters face are even more contemporaneous than those focused upon in THE OUTSIDERS, and it is written in the language of today's youth.

THAT WAS THEN, THIS IS NOW is essentially about character and change in character, so it is a good novel to use to introduce the students to the ideas of character and characterization in fiction. Structurally, the novel resembles a play with many scenes. Parts of it can easily be dramatized through oral reading or acting. The book also lends itself very nicely to thought-provoking questions and discussions.

MYTHOLOGY

Grade 7

Specific Objectives (see also general objectives for literature, page 109)

Students will

1. learn to recognize the basic story line of the major Greek myths;
2. learn what myths are and what they were to the people of ancient Greece;
3. learn some new vocabulary words and mythological expressions;
4. have an opportunity to do a project in multi-media techniques of their own choosing;
5. have the opportunity to use the library and improve their research skills.

Approaches and activities

The materials which the teacher chooses will depend on the abilities of his/her students. (The Rouse text is the most difficult, Kottmeyer the easiest.) With slower students the teacher may want to cover only the major stories of the most important mythological characters. With accelerated students, more characters and stories may be presented. Whatever the students' abilities, the teacher should recognize that the vast number of proper nouns (often hard to pronounce) which students encounter in a mythology unit can present a reading challenge.

The approaches adopted for the mythology unit will be those employed in any literature unit. Students will read (silently and aloud), discuss, act out, write, produce creative works. Mythology lends itself to teaching methods which can excite as well as instruct. The sheer variety of stories in mythology ensures that every student will find some part of it which appeals to him/her. One way of organizing the unit is for each student to choose a particular character or story to research (in the text and in the library) and report on to the class. For ideas on that kind of project and others see "Suggested Mythology Projects" sheet, page 152.

Vocabulary study should be made part of the mythology unit, since hundreds of words in English are based on myths. (See Isaac Asimov's WORDS FROM THE MYTHS, a Signet paperback -- excerpts in IDEAS AND PATTERNS IN LITERATURE I.) For suggested words see mythology assignment sheet, page 150.

Mythology Assignment Sheet - Text: GREEK GODS AND HEROES by Robert Graves

1. Know the meaning of the term "myth" and that the major purposes of the Greek myths were: to explain natural and human behavior; to give a moral; and to entertain.

2. Know the meaning of the term "allusion."

3. Know the character and general contribution of each figure in Greek mythology.

Cronos	Prometheus	Centaur (half man/horse)
Zeus	Pandora	Satyrs
Hera	Midas	Hydra (monster)
Persephone	Asclepius	Perseus
Hades	Daedalus	Theseus
Aphrodite	Medusa	Sisyphus
Ares	Bellerophon	Heracles
Apollo	Minotaur (monster)	Jason
Artemis	Chimaira (monster)	Orpheus
Pan	Pegasos (horse)	Cadmus
Hermes	Alcestis	Olympus
Poseidon	Atalanta	Tartaros
Dionysus	Europa	Cerberos
Athene	Icarus	Styx
Demeter		

4. Be familiar with the story line of each of the following:

Origin of the Universe	Heracles and the Two Women
Demeter-Persephone	Heracles and Twelve Labors
Phaethon's Folly	Theseus and the Robbers
King Midas	Theseus and Medea
Jason and the Golden Fleece	Theseus in the Maze
The Flood	Return of Theseus
Punishment of King Tantalos	Atalanta's Race
Orpheus and Euridice	Perseus and Medusa
Daedalus and Icarus	Pegasos and Bellerophon

5. Be able to explain the following expressions:

Cleansing the Augean stables	A Herculean task
Rich as Midas	Hydra-headed evils
A follower of Asclepius	To rest on one's laurels
He is Midas-eared	Mounting Pegasos
Promethean fire	Olympian solitude
A Pandora's box	

6. Vocabulary

cereal	bacchanal	mercurial	narcissism
martial	herculean	arachnid	hyacinth
zephyr	athenaeum	tantalize	

7. Homework Reading Assignments:

Assignment #1: page 21-26 (Demeter)

Assignment #2: page 27-36 (Titans, Tartaros, Birth of Hermes)

Assignment #3: page 36-39, 41-45 (Orpheus, Flood, Asclepius, Midas)

Assignment #4: page 48-55 (Cadmus, Daedalus, Bellerophon)

Assignment #5: page 55-64 (Theseus, Sisyphus)

Assignment #6 and #7: page 64-78 (Heracles)

Assignment #8: page 83-94 (Jason)

Assignment #9: page 94-102 (Alcestis, Perseus)

Assignment #10: page 103-107 (Atalanta)

Suggested Mythology Projects

1. Discuss the details of your assigned reading with your group members to assure that everyone has understood it.
2. Investigate the different personalities in mythology, using classroom and library resources. Choose the personality whom you most admire or who you think is most like you. Prepare a speech or composition explaining your choice.
3. Research your character or story further by using materials available in the classroom or library: film strips, magazines, additional mythology books. (This is optional. You may work directly from Rouse.)
4. Sharing - Each group member should choose one of the following ways to express some aspect of his knowledge of the god, goddess, or myth assigned to his group. The group leader should write down the choice of each member and decide the order in which the presentations will be made to the class. (Although each person presents one part, group members may help each other.)

Oral

a. Pretend to be a Greek storyteller (costume optional) and describe the character or story to the class.
b. Dress up like the character and tell us about yourself.
c. Tell the class about the myth and its purpose as you see it.
d. Pretend to be a movie producer (costume optional) and explain to the class your idea for a film which includes your character.

Visual

e. Make an illustration of a part of the myth. (This can be abstract or realistic. Prepare to explain it.)
f. Make a collage which represents your character or myth.
g. Make a flag or banner representing your character.
h. Prepare a booklet containing a genealogy with Greek and Roman names. Include separate pages with pictures of some of the main gods or goddesses and a short paragraph with their importance. Pictures may be drawn or cut from magazines.
i. Make a booklet or poster containing references and/or allusions to the gods or goddesses found in reading, advertising. Use pictures from newspapers or magazines. (Examples: Atlas Times - or the use of the words we've adopted from the myths - chaos, panic.) These could be found in newspapers, etc. A sentence or paragraph from a story could be copied, but be sure to include the place the material was obtained.

Written

j. Read a paragraph or few lines from your reading and make up a question which can stimulate class discussion.
k. Find or write a poem or story (brief) which reminds you of your myth or character and explain why.
l. Name three qualities of your character. Write a brief sketch in which the main character has those qualities.

m. Write a newspaper article in which a character similar to your god or goddess is involved. The actions you report should reflect the qualities of that god or goddess.
n. Pretend to be the god or goddess and write a letter to another god telling him about what you observe at Middlesex/Mather.
o. Write a brief script of your myth or a modern version of it and assign parts for your group members to act out for the class.
p. Write a modern story which parallels the myth. Read it to the class.
q. Make up a game which features your assigned god and explain how to play it. (Prepare to donate it to the class.)
r. Other...if you have a good idea, see your teacher.

Materials

Texts: Rouse, GODS, HEROES, AND MEN OF ANCIENT GREECE
Graves, GREEK GODS AND HEROES
Hamilton, MYTHOLOGY
Kottmeyer (ed.), GREEK AND ROMAN MYTHS
Gordon, Eller & Welch, INTRODUCTION TO LITERATURE

Records

"Heroes, Gods and Monsters of the Greek Myths" - also on cassette
"The Twelve Labors of Heracles"

Sound film strips

"Mount Olympus"
"Orpheus"
Stories of Demeter, Orpheus, Phaethon, and Midas

Captioned film strips

Stories of Pandora, Midas, Daedalus, Jason, Theseus, Phaethon, Pegasos, Trojan Horse, Damocles, and Damon

Booklets (Xerox Educational Publications)

MYTHOLOGY PLAYS (ancient myths in modern settings) Includes stories about Orpheus, Prometheus, and Pandora.
MYTHOLOGY: HEROES OLD AND NEW. Includes a play on the Daedalus and Icarus story.

Mythology Bingo (Perfection Form Company) - Greco

Roman-Greek names transparency

Films (Educational Film Cooperative)

SUN FLIGHT. (Daedalus and Icarus)
THE GREEK MYTHS PART I - MYTHS AS FICTION, HISTORY AND RITUAL (#292)
THE GREEK MYTHS PART II - MYTHS AS SCIENCE, RELIGION AND DRAMA (#292)
MYTHOLOGY OF GREECE AND ROME (#292)

Unit tests available

Multiple choice
Mixed objective and essay
Dialogue

Slide presentation (Available from P. Ashe, Middlesex)

Slides from British Museum, Metropolitan Museum in New York, and from various texts.

See also list at end of ninth grade mythology unit, page 157.

MYTHOLOGY

Grade 9

One of the purposes of the ninth grade mythology unit is to continue the process, emphasized in the seventh grade mythology unit, of acquainting students with the important myths of Greece and Rome, which have so greatly influenced western art, music, literature, and language. This unit, however, has two other major purposes: 1) to help students recognize the structure and common elements of hero stories and 2) to help students realize that myths have relevance to the modern world and to their own lives. These purposes are well expressed in the following passages:

> ...in many (modern novels and films) the old patterns can still be traced out. The cruel father, the helpless princess, the brave rescuer, the child of mysterious origin, the wise old prophet, the curse, the quest, the fatal treasure -- these may take as many forms as the shape-changing Old Man of the Sea, but like him they are indestructible, and like him they can tell the one who holds them fast something of where he is going and what he is.
>
> - FOUR AGES OF MAN
> Jay Macpherson

> We hope that reading (these myths) will convince you that myths...belong to the present as well as to the past, and that they are not the unsophisticated ramblings of ignorant people, but reflections of the most profound dreams and realities of the cultures that produced them. In a way... myth(s) are mirrors that reflect our invisible selves... You will meet mythical youths combatting monsters that live within us disguised as death, ignorance, and greed. You will sense that ancient myth(s) survive within our own good/evil core, and you may be surprised to learn that "once upon a time" is frequently now.
>
> - LITERARY CAVALCADE
> December 1976

The text recommended for the first part of this unit, which is designed for the achievement of the above purposes, is THE PERILOUS JOURNEY by W. T. Jewkes (Harcourt Brace Jovanovich). This may be supplemented by the "Greek Myths and Their Uses" section of IDEAS AND PATTERNS IN LITERATURE and by other mythology books, such as MAN THE MYTHMAKER. The second part of the unit consists of a reading of Homer's ODYSSEY, material on which will be found on pages 159-160.

THE PERILOUS JOURNEY is based on six great hero stories of Greek myth. It is about the quest that every hero -- and every person and society -- undertakes in search of fulfillment and renewal. The text's six units are organized according to six different goals of the quest:

to regain the rightful kingdom (Perseus)
to overcome nature (Orpheus)
to do what must be done (Heracles)

to gain riches or fame (Jason)
to use power for the benefit of others (Theseus)
to discover one's true identity (Oedipus)

Each major myth is supported by other myths and legends (often from cultures other than the Greek), modern literature, and striking illustrations (which are well worth discussing with students). Each section ends with an essay which ties the unit together and sums up its most important concepts. An excellent teacher's manual is available.

It is recommended that three to four weeks be spent on THE PERILOUS JOURNEY, which means that the teacher must make choices among the selections. As an introduction to the unit, the teacher may wish to review what students already know about myths, or he/she may wish to read and discuss the introduction to the text (pages xiii-xiv). The latter is quite abstract, however, and it may be better to plunge right into the reading of the selections. An effective opening exercise is to have students speculate about the nature of the text by listing synonyms for "perilous" and "journey." Introductory material on myths, including "A Brief Who's Who of Classical Mythology," can also be found in IDEAS AND PATTERNS IN LITERATURE and its Student Guide.

Students enjoy reading and discussing the selections in THE PERILOUS JOURNEY, and these activities can be supported by a wealth of others. (See the Resources listed below and/or confer with John Sutton at Middlesex for exercises, a vocabulary list and test, and general advice.) A few activities suggested for particular selections:

"The Golden Age"	Write a description of <u>your</u> ideal world.
"The Street"	Act out a scene: the dialogue of Richard and his mother (pp. 23-4, 25-6), the conversation between Mrs. Wright and the mother of one of the boys Richard hit with his stick.
"Daedalus & Icarus"	Write a story, fable, or poem about flying.
"Oisin"	Imagine that you return to Darien 300 years from now. Describe what you see.
"Heracles"	Choose one incident from the story and write it up as a news story; include a headline.
"The Golden Cup"	Make a collage based on the themes of this section.
"Oedipus"	Act out a scene from the story: Oedipus and the oracle discuss his parentage; Oedipus solves the riddle of the sphinx; Oedipus learns the truth about himself from the goatherd.

As a final review, students can bring in factual questions based on the selections read. These questions, a tic-tac-toe grid on the chalkboard, and students playing the roles of contestants and celebrities provide the raw material for a game of "Hollywood Squares." Another good review is "Classical Classifieds" in the Teacher's Edition of the Student Guide of IDEAS AND PATTERNS IN LITERATURE -- see John Sutton at Middlesex for a fuller version.

Final writing project -- see J. Sutton for others:

Write a paper in which you relate the heroes you have read about in THE PERILOUS JOURNEY and your own life (as you have been living it or as you imagine it will be in the future). Write on one of the topics below or, if you wish, a combination.

1. Consider which heroes would make good models for your life and which would make poor models. Relate specific things which the heroes do to specific things you would do or would not do in your own life.

2. Think about the theme of each section of THE PERILOUS JOURNEY (as indicated by its title). How can these themes be related to your life? For example, what is your rightful kingdom? What will be your golden cup? When will you try to be more than man, do what must be done, use your might for right? How much of your life is/will be finding out who you are?

3. Consider the recurring elements of the hero stories:

birth	exile
growing up	journey
initiation	goal
quest	helpers (mothers, lovers, gods, companions)
crucial battle	enemies (monsters, cruel kings, witches)
triumph/failure	dangerous underworld
	dream and nightmare

Relate some of these to the pattern of your life.

Resources

General

HEROES, GODS, AND MONSTERS OF THE GREEKS. Sound recording. Middlesex English Resource Center.
GREECE: MYTHS, GODS, AND HEROES. LIFE reprint. Middlesex ERC.
MYTHOLOGY. Sound filmstrip kit. Middlesex ERC.
GREEK MYTHOLOGY. Sound filmstrip kit. Middlesex ERC.
MYTHS AND LEGENDS. Captioned filmstrip. Middlesex ERC.
GREEK AND ROMAN MYTHS. Captioned filmstrip. Middlesex ERC.
HOMERIC GREECE. Captioned filmstrip. Middlesex ERC.
THE GREEK MYTHS (2 parts). 16 mm film. Film Cooperative.

Related to specific selections in THE PERILOUS JOURNEY

"Aquarius." Sound recording. Middlesex ERC.
"Inaugural Address," John F. Kennedy. Sound recording. Middlesex ERC.
MYTHOLOGY PLAYS (contains "Orpheus and Eurydice"). Middlesex ERC.
LITERARY CAVALCADE (contains "Orpheus" - play). Middlesex ERC.
"Orpheus." In MYTHOLOGY filmstrip kit (see above).
MYTHOLOGY: HEROES OLD & NEW (contains play of "Daedalus and Icarus"). Middlesex ERC.
SUN FLIGHT (Daedalus & Icarus). 16 mm. film. Film Cooperative.
THE TWELVE LABORS OF HERACLES. Sound recording. Middlesex ERC.

ANTIGONE AND THE GREEK THEATER. Sound filmstrip kit. Middlesex ERC.
Anouilh, Jean. ANTIGONE. Play text available from DHS English Dept.
Renault, Mary. "How Much Is True?" (the legend of Theseus). In
IDEAS AND PATTERNS IN LITERATURE I, pages 101-106.
CRETE: THE PALACE OF MINOS. Captioned filmstrip. Middlesex ERC.
"The Ballad of King Arthur." In MYTHOLOGY filmstrip kit (see above).

THE ODYSSEY

THE ODYSSEY is the perfect extension and culmination of the work in THE PERILOUS JOURNEY. Its name, in fact, is synonymous with "perilous journey." The epic tells the story of Odysseus, the crafty Greek hero whose strategem of the wooden horse won the Trojan War. It tells how he battles nearly insurmountable odds, including the wrath of the sea god Poseidon, in his ten-year voyage home and how, with the help of the goddess Athene, he kills the suitors who have overrun his palace and is reunited with his faithful wife Penelope and his son Telemachus.

Students delight in Odysseus's exciting adventures, especially his encounter with Polyphemus, the one-eyed giant, the tournament of the axes, and the bloody battle with the suitors. They are fascinated with the character of Odysseus, a mythological hero and yet very human. They admire Penelope and empathize with Telemachus's problems in coming of age.

The recommended text is the abridged version of the epic in IDEAS AND PATTERNS IN LITERATURE (pages 1-71). This abridgement contains all the important incidents from the narrative, with the exception of the Odysseus-Penelope reunion scene in Book 23, which the teacher should duplicate from the complete Odyssey and have students insert at the appropriate point in the text. IDEAS AND PATTERNS plus its Student Guide and the Teacher's Edition of the Guide contain a wealth of introductory material, study questions, and background for the teacher. A vocabulary list and test and two tests on the Odyssey are available at Middlesex.

Two weeks are needed for the ODYSSEY unit. Five reading assignments work well:

Books 1 - 8	pages 4 - 16
9 - 10 (1st half)	16 - 27
10 (2nd half) - 12	27 - 39
13 - 20	40 - 56
21 - 24	56 - 71

Possibilities for activities besides reading and discussion abound.

Acting out

Assign each adventure in Books 9-12 to a group of students to dramatize.

Creative writing

Have students imagine they are members of Odysseus's crew. Have them write letters to their wives telling about their experiences and commenting on their leader.
Have students write original Siren songs.
See also "Real Writing" on page 20.

Expository writing

"The Odyssey; Summing Up," pages 10-14 in the Student Guide, contains good topics for a final paper on THE ODYSSEY. Especially recommended are numbers 1, 4, 7, 10, and 11.

Have students relate THE ODYSSEY to the hero stories they read in THE PERILOUS JOURNEY.

Library

Have students find, read, and report on Ernle Bradford's ULYSSES FOUND and/or, based on the book, make a map of the route of Odysseus's voyage.
Have students find poems based on THE ODYSSEY, such as Tennyson's "Ulysses" and Lang's "The Odyssey."
Have students find, read, and report on other epics, such as THE ILIAD and THE AENEID.

The films listed below under "Resources" enhance the ODYSSEY unit. "The Structure of the Epic" goes well with Books 13-20; "The Return of Odysseus" goes well with Books 21-24. "The Search for Ulysses" documents the voyage of a modern sailor retracing Odysseus's route and searching for the places Odysseus visited. (Note: These films are popular and must be ordered at least two months in advance of the planned dates of showing.)

A culminating question, for discussion or writing, on the entire mythology unit:

Ernle Bradford (of "The Search for Ulysses" says, "We all have different journeys to make." What have we learned from the myths and THE ODYSSEY to help us on our journeys?

Resources

THE ILIAD AND ODYSSEY OF HOMER. Sound recording. Middlesex ERC.
THE ODYSSEY: THE STRUCTURE OF THE EPIC. 16 mm film. Film Cooperative.
THE ODYSSEY: THE RETURN OF ODYSSEUS. 16 mm film. Film Cooperative.
THE SEARCH FOR ULYSSES (2 parts). 16 mm film. Film Cooperative.
THE ODYSSEY. Sound filmstrip kit. Middlesex ERC.
THE ODYSSEY. Captioned filmstrip. Middlesex ERC.

THE BIBLE

Grade 8

The three-week Bible unit is designed for 8th grade students of all reading abilities. It is intended to give students an understanding of the Biblical themes, characters, and symbols which influence literature.

The text to be used is the POCKET BIBLE which contains selections from the King James Version of the Old and New Testaments.

The curriculum guide includes a reading list for students and reading list notes for the teacher; a list of resources and materials; and some suggested approaches and activities using specific discourse skills. On the teacher's reading notes, notations have been made of concepts and vocabulary which may be difficult for students, and teachers should refer to the list of references for help in preparing to deal with these concepts.

Teachers should be conscious during their preparation of this unit that theological interpretations of the Bible can become controversial and should be avoided. For example, the use of the title "Christ" rather than the name "Jesus" can be interpreted as a statement of faith. It is suggested that during the introduction of the unit and during subsequent class discussions, the teacher allow for individual interpretations and expressions of faith but avoid any evaluation of these.

Note for reading list on pages 162-163:

There are approximately 160 pages of reading assignments in THE POCKET BIBLE. The Biblical sources are listed both for the teacher and for the student who is an advanced reader. If, for various reasons, the reading list must be shortened, those stories which should NOT be omitted have been starred.

Reading List - Text: THE POCKET BIBLE

Selections	Pages in POCKET BIBLE	Biblical Source
Introduction	xiii-xviii	
1. The Creation of the World *	3-5	Gen 1-2:4
2. The Fall of Man *	5-9	Gen 2:5-3
3. The First Murder (Cain and Abel) *	9-10	Gen 4:1-4:16
4. The Flood *	10-13	Gen 6-9:17
5. The Tower of Babel *	13-14	Gen 11:1-11:9
6. The Story of Abraham *	14-23	Gen 11:27-23:20
7. Isaac and Rebekah	23-24	Gen 24
8. The Story of Jacob *	24-31	Gen 25:19-25:35 Gen 27-28
9. The Story of Joseph and His Brethren *	31-44	Gen 37 Gen 39-45
10. The Escape from Egypt (Moses) *	45-55	Ex 1-19
11. The Giving of the Law *	56-58	Ex 20-31
12. The Calf of Gold	58-62	Ex 32
13. The Death of Moses	73	Deut 34
14. The Destruction of Jericho	74-79	Josh 1-11
15. The Story of Samson *	89-97	Judg 13-16
16. David and Goliath *	109-112	1 Sam 16 1 Sam 17:12-17:59
17. The Reign of Solomon	128-132	1 Kings 2:1-2:4 1 Kings 3 1 Kings 10:1-10:12
18. The Valley of Dry Bones	199-200	Ezek 37
19. Psalm 23	216	Ps 23
20. Job: Prologue	249-253	Job 1-2
21. Job: Epilogue	274	Job 42
22. Ecclesiastes Essay II	278	Eccles 3:1-8
23. Jonah *	303-307	Jon
24. Daniel *	307-312	Dan 1-6
25. The Birth of John the Baptist *	371-376	Lk 1:5-1:80
26. The Birth of Jesus (Luke's version) *	376-377	Lk 2
27. The Birth of Jesus (Matthew's version) *	345-347	Mt 1:18-2:23
28. Presentation in the Temple	377-378	Lk 2:41-2:52
29. Teaching in the Temple	378-379	
30. The Temptation	347-348	Mt 4:1-4:11
31. John the Baptist (Baptism of Jesus) *	315-316	Mk 1:1-1:12
32. Gathering of the Apostles *	316	Mk 1:12-1:28
33. Gathering of the Apostles	320-321	Mk 3:13-3:20
34. The Sermon on the Mount *	352-353	Mt 5-7
35. Jesus and John the Baptist *	356	Mt 11:2-15
36. Death of John the Baptist *	325-326	Mk 6:14-6:29
37. Prologue to the Gospel of John	387	Jn 1:1-1:19
38. The Marriage in Cana *	387-388	Jn 2:1-2:11
39. The Woman Taken in Adultery *	392-393	Jn 8:1-8:11
40. The Raising of Lazarus *	393-395	Jn 11:1-11:54
41. The Storm at Sea	321-322	Mk 4:35-4:41
42. Loaves and Fishes	326-329	Mk 8 Mk 6:32

Selections	Pages in POCKET BIBLE	Biblical Source
43. The Transfiguration *	331	Mt 17:1-8
44. Incidents of the Ministry of Jesus *	379-384	Lk 10:25-Lk 11
45. Ministry in Judaea (Last Supper up to Resurrection) *	334-344	Lk 19,22,23
46. The Resurrection of Jesus	370-371	Mt 28:1-10 Jn 20
47. The Ascension *	401-403	Acts 1:1-12
48. St. Stephen	405-407	Acts 6:1-15 7:54-60 8:1-3
49. The Conversion of Saul (Paul)	407-408	Acts 9:1-28
50. The Last Judgment	458-459	Rev

Reading List Notes

The teacher should be prepared to discuss and/or explain the following difficult concepts and vocabulary:

Reading Selection	Concepts	Vocabulary
1. The Creation of the World	the calculation of Biblical time - e.g., the first day, the second day, etc. use of the plural pronoun in Gen. 1:26	Genesis firmament
2. The Fall of Man		knew (as in 4:1) fruit serpent seed
3. The First Murder	respect of offerings herdsman vs. tiller of the soil (seen again in the story of Jacob and Esau)	
4. The Flood	animals by pairs vs. animals by sevens clean and unclean (see Lev. 11) windows of heaven, fountains of the deep (see illustration of Hebrew concept of world)	gopher wood cubit covenant
5. The Tower of Babel		ziggurats
6. The Story of Abraham	age of Old Testament characters "go in unto" (Hagar) human sacrifice	begot circumcision sodomy
7. Isaac and Rebekah	parallel to Cain & Abel	
8. The Story of Jacob	significance of the father's blessing sinew of the hollow of the thigh	birthright pottage lentils
9. The Story of Joseph and His Brethren	Midianite/Ishmaelite confusion "rent his clothes and put sackcloth upon his loins"	obeisance kine myrrh

10.	The Escape from Egypt	new king of Egypt "knew not Joseph" (430 years had passed) hardening of Pharaoh's heart Passover importance of firstborn	
11. & 12.	The Giving of the Law & The Calf of Gold	stiffnecked people	tabernacle ark
15.	The Story of Samson	Nazarite Philistine judges (of Israel)	withes
16.	David and Goliath	champion deciding outcome of a battle	shekels
18.	The Valley of Dry Bones	prophets of Israel	
23.	Jonah	significance of the gourd	
24.	Daniel	interpretation of dreams	concubines

Suggested Approaches and Activities

1. Reading and Interpretation Skills.

   Students may be assigned (individually or in groups) sections of the New Testament to read and explain to the class. The lessons of the Parables are not always immediately obvious and can be approached as interesting short puzzles to solve.

2. Composition: the Narrative Form.

   Many of the stories of the Old Testament as well as the parables are narratives that teach lessons. Students enjoy writing lesson-stories of their own invention, which stress plot rather than character development or setting.

3. Composition: the Dramatic Form.

   This could be an exercise in writing dialogue, either in narrative or dramatic form. It is an opportunity to teach the forms with proper punctuation. Students could invent extended dialogues based on one of the Bible stories. An imagined dialogue between Adam and Eve after being expelled from the Garden of Eden, Noah with his family on the ark, Joseph and his captors on the way to Egypt, or the brothers and sisters of Jesus when they first hear him preach are all possibilities.

4. Research and Composition Skills. (Also could be a library unit.)

   Holy days and festivals of both Jews and Christians have the Bible or the Apocrypha as their source. Students could research the origin of these and how the days are celebrated today and how and when the present dates were established.

Jewish Festivals	Source	Christian Festivals	Source
Rosh Hashahah (Jewish New Year)		Christmas (Birth of Jesus	Lk 2:1-20
		Epiphany	Mt 2:1-12
Yom Kippur (Day of Atonement)	Lev 23		
		Good Friday	Lk 22:1-23
Succot (Feast of Tabernacles)	Ex 23 Num 19	Easter	Lk 24
		Pentecost	Acts 2
Chanukah (Feast of Lights)	Apocrypha 2 Macc 10:1-10:8	Ascension of Christ	Acts 1:1-13
Passover (Liberation from Egypt)	Ex 12:3 Mt 14:12		
Shavuot (Feast of First Fruits)	Ex 34:22 Acts 2:1		

Resources

Texts:

TEACHING THE OLD TESTAMENT IN ENGLISH CLASSES. Ackerman (Indiana University Press)
UNDERSTANDING THE OLD TESTAMENT. Anderson (Prentice-Hall, Inc.)
THE BIBLE AS/IN LITERATURE. Ackerman-Warshaw (Scott, Foresman)
THE ENDURING LEGACY. Brown (Charles Scribner's Sons)
THE BIBLE AS LITERATURE. Capps (McGraw-Hill)
THE BIBLE AS LITERATURE. Trawick (Barnes and Noble)
ON TEACHING THE BIBLE AS LITERATURE. Ackerman (Indiana University Press)
THE BIBLE READER. Abbott (Bruce Publishing Co.)
HARPER'S BIBLE DICTIONARY. (Harper and Row)

Films:

AND THERE WAS LIGHT - available at Mather
THE BIBLE: A LITERARY HERITAGE - available from Film Cooperative

Sound Filmstrip:

THE BIBLE: A STUDY IN LITERATURE - available at Middlesex

Filmstrip:

THE LIFE OF CHRIST, SEEN THROUGH THE EYES OF THE ARTIST - available at Middlesex

Slides:

Various sets of slides which may be used for review or testing are available at Middlesex.

DRAMA

Drama is different from any other literary form because it becomes a creative experience when it is performed. Drama requires more than just a reader; it demands a stage and actors.

Objectives (See also the over-all objectives for literature, page 109.)

The student will

1. learn the similarities and differences between the play and other forms of literature;
2. learn the literary terms which relate specifically to drama and will apply to drama, as appropriate, those previously learned in the study of other genres;
3. read plays aloud, act out scenes, and practice creative dramatic techniques;
4. learn the process of theatre production;
5. discuss and write about plays he/she reads;
6. write a short play (or a scene of a play).

Teaching the Play

Preliminary Activities

A drama unit might be introduced with creative dramatics. Theater games allow for experimentation, excite individual expression, and break down barriers among fellow players. Acting through theatre games and improvisations can be taught to "average" as well as "talented" students if the teaching process is oriented towards making the theatre techniques so intuitive that they become the students' own. Viola Spolin, author of IMPROVISATION FOR THE THEATRE, states that "a way is needed to get to intuitive knowledge. It requires: an environment in which experiencing can take place, a person free to experience, and an activity that brings about spontaneity."

Experience in acting out and improvisation early in the unit will enhance the students' oral reading of a play in class. (See suggestions for acting exercises, page .) Role playing is an effective technique to use before the students begin reading a play because it gives them an opportunity to use dialogue and relate to each other.

Activity: Choose two participants. Student X should sit in the front of the classroom, involved in an activity, such as writing an important letter. The student should actually write a letter to someone he/she knows and he/she must mail it within 10-15 minutes. In this improvisation he/she should be told that he/she is in a study hall, and that student Y is his/her friend. (The setting could be changed to suit any other improvisation the teacher decides to devise.) Create a problem for student Y. Discuss the problem with him/her in the hall, while student X begins writing the letter. The problem might be: You have a math exam next period, and you would like your friend, student X, to tutor you. If you fail the exam, you will be dismissed from the soccer team. In this improvisation, both students have an urgent problem. Student X must get the letter done,

and student Y must get some tutoring. Both students have real needs. The urgency of the situation allows the students to react naturally to each other and prevents the improvisation from lagging.

This activity is also a successful means of introducing the students to techniques of acting. Other theatre games might be conducted at this time to loosen up students and help to prepare them for reading and acting out the first play of the unit. These activities can even be used as try-outs for the reading of the play to be studied.

The first play which the students read should be experienced. Try to improvise a stage area in the classroom suggesting the setting of the play. Students should read and walk through the lines when possible.

After students have experienced the play comes the time for formal discussion of play structure and production. Such discussions should be limited in depth to what increases student understanding and enjoyment of the play. Technical analysis which is fruitful for the teacher may simply bore and/or burden the students. The level of student abilities and interests should determine the limits of discussion. In this context, analysis can be enriching.

Students can become acquainted with the structure of the play: how it is different from other forms of literature (including specific examples) and how some of its elements are the same. Reading a play first and then discussing its style gives the student an opportunity to learn through an inductive process whereby he/she takes an active part in the learning and discovers the style for himself/herself. Students should discuss or write about the literary features of the play.

Play production should be discussed after the students have read the play and become familiar with its literary elements. If the play which the students read was a Broadway play, terms concerning Broadway theatre and types of theatres might be introduced. Perhaps students own experiences with stage production could stimulate a discussion of these terms.

Lessons in theatre production should include the role of the actor, roles of director (interpretation and stage directions), stage manager (organization), set designer (scenery, properties, lighting), costume designer (costume and make-up). Library activities could be suggested such as researching or reading about any of these areas of theatre production. Speakers or demonstrations and performances by theatre artists would enhance and enliven the students' familiarity with play production. In addition, it would be beneficial to view filmstrips or a movie of the play which the students read, in order to facilitate their understanding of acting, set design, costume design, stage direction, etc.

Furthermore, at this time, a group of students might prepare a scene from the play for presentation, improvising costumes and scenery. A few rehearsals for the presentation might be done in class. The teacher could serve as director, using improvisations or other acting exercises to enrich the rehearsal process. Videotaping might also be considered.

Follow-up Activities

Students should read and explore other plays during the unit. Plays can be assigned to individuals, small groups, or the class. As long as at least one or two plays have been experienced through oral activities, the students might enjoy reading some plays independently.

The unit should end with the students writing their own plays, individually or in small groups. A production book containing the script, play analysis, set design and costume design might be assigned. If time permits, the students should perform their own plays so that they can experience the stage production process and the role of an audience. After the play productions, the students could be directed to write reviews of the performances. Whenever possible students should be given the opportunity to view a professional stage production. Easy access to New York City should facilitate arrangements. Also, local theatres often offer student performances at reasonable rates.

Additional approaches, theatre games, acting exercises, and other supplementary materials are provided in the following pages. These suggestions are presented according to grade level, and they can be used to enhance or replace any of the activities described above.

Resources

In addition to the materials listed throughout the unit, the following Darien staff have special expertise: Jack Dahlby, Darien High School; Jeanne Harker, Middlesex; Steve Levinson, Mather; Mary Skelton, Middlesex; Lynda Sorensen, Mather.

Drama - Grade 7

Materials:

Texts: PLAYS TO ENJOY (Macmillan Co.)
STANDING ROOM ONLY (Prentice-Hall, Inc.)
PLAYS FOR READING (Curriculum Associates)

Drama games

Worksheets: Character questionnaire
Notetaking outline ("Terms Used in Dramatic Literature," found in SCHOLASTIC Literature Unit: MIRRORS)

Article on illusion from N.Y.TIMES

SCHOLASTIC SCOPE, September 23, 1975 edition, and others

Film: DR. HEIDEGGER'S EXPERIMENT (#813) available from Educational Film Cooperative

Suggested Activities

1. Introductory lesson

   a. Students read the play "Inside a Kid's Head" from PLAYS TO ENJOY. This is a light, silly radio play. Teacher may encourage over-acting. The play works well as a warm-up.
   b. Discuss play
      1) identify Ritchie's problem
      2) list his fantasies (how each complicated things)
      3) identify "most exciting" moment
      4) explain how his problem was solved
   c. Play airport game - One student (blindfolded) walks obstacle course following calls from another student. Success is getting to other end of course. Suggest that Ritchie had to get to his destination (goal) and that each "block" in his way was a fantasy or complication. Label obstacles as his particular fantasies and have student (Ritchie) walk the obstacle course to his goal.
   d. Define plot - introduce concept of plot direction. (If it seems as though everything will be all right and it is, it may be a boring play.) Suggest that most good plays have tension. They keep you guessing. Although it may seem to be going in a direction, there is always a chance that things will change. Discuss in terms of books, television shows, or movies. Perhaps students can cite "really good" movie and teacher can guide them through plot outline.

2. Suggestions for handling other plays in PLAYS TO ENJOY.

   a. "Dr. Heidegger's Experiment" - discuss in terms of tension (mystery) and message of author. Compare implied attitude toward medicine and science to Frankenstein story and television show, "The Bionic Woman." If this unit follows mythology study, refer to Asclepios myth.
   b. "Grandpa and the Statue" and "Attucks, the Martyr" are related by theme of patriotism. Discuss the term and each play as expression of author's point of view. Explain terms: flashback, point-of-view, and historical fiction.
   c. "I Remember Mama" - discussion might focus on character and values. (Example discussion question: What does it mean to be rich?)
   d. "In the Fog" and "The Big Wave" might be discussed as examples of television plays. It is important to discuss "The Big Wave" in terms of plot structure, noting that the occurrence of the wave itself is not the climactic moment. Students should identify the problem of the play to which all other actions relate.

3. Content test given at the end of the unit.

4. Playreading - So that each student may have an increased opportunity to read plays aloud, teacher may group class and assign groups to read as many as time allows of the fourteen plays (multiple copies) included in the Curriculum Associates kit, PLAYS FOR READING.

5. Playwriting - It is suggested that several, short pre-writing assignments be given during the course of the unit. The teacher could suggest a situation or give a line of dialogue and assign student to write a page or so of dialogue that develops a plot. Script form could be introduced at that time. It is also suggested that students in high level classes each be required to write a play and that students in average and remedial classes write plays in groups.

   a. The teacher assign the structure of the play over a period of days and holds conferences with students before the writing of dialogue begins.
   b. All students are required first to choose two ideas for plays -- if students don't like their own ideas, teacher might provide list of choices -- and express them in no more than four sentences. In group writing, the group discusses each idea and picks one to be developed into play.
   c. Students identify main characters, filling out character questionnaire on protagonist (and possibly antagonist).
   d. Students define setting - time and place.
   e. Students outline plot structure, according to following:
      1) 1st quarter of play - identify problem
      2) 2nd quarter of play - list actions to complicate plot
      3) 3rd quarter of play - identify climax or turning point
      4) last quarter of play - state actions which resolve problem
   f. Plays rehearsed, acted out, and videotaped.

6. Acting - Teachers may find the following drama games helpful:

   a. Warm-up: Storytelling. One student starts story, then suddenly stops. The next student continues. Speed and spontaneity are emphasized.
   b. Warm-up: Sensory responses:
      1) Tell someone you like tham using only your eyes.
      2) Say the same sentence in as many manners as possible.
      3) At a dinner party, you have bitten into an extremely bitter piece of pie. The hostess is waiting for your approval. React as favorably as possible (without speech).
   c. Pantomime (games suggested by Mr. Richard Picardi for SCHOLASTIC MAGAZINE, 1973)
      1) Imitate another's movements as in a mirror.
      2) Act out one of the following series of movements, and others try to guess what it is:
         a) woman putting on make-up
         b) person jumping across stream or roof
         c) person running to catch valuable vase which is falling
         d) person sneaking up to catch escaped parakeet from top of lamp
   d. Ensemble games
      1) Making a machine (information in Xerox Publications booklet CREATING DRAMATICS, 1972)
      2) Expressing Character - six people walk to open spaces on floor, each exaggerating one aspect of his walk. Each assumes other mannerisms of some character who would walk as he is walking. The teacher then suggests some situation (such as office) and

each person assumes the character he would be in that situation (boss, secretary, clerk, errand person, visiting executive, etc.).

3) Setting game - One person from group of 6-10 chooses a setting which he does not tell the others about. He then goes to the center of the room and imitates some person or inanimate object in the setting (no sound). Others join in when they think they have identified the setting. (Example: beach with lifeguard, beach umbrellas, vendor, sunbathers, children playing, etc.)

4) Improvisational cards - (kit from SCHOLASTIC MAGAZINE) Students choose setting, character (one-word role) and situation and act out while other members of the class guess.

e. Script acting

1) Non-verbal: have students act out scenes from plays they have read (without speaking).

2) Verbal: have students act out scenes from plays they have read, paraphrasing dialogue.

7. Advanced students can profit from a unit on Shakespeare. See "Shakespeare," pages 186-187.

Drama - Grade 8

Class Activities

1. Distribute and discuss the following handouts available in the English Resource Center:

a. What is a play? Defines elements, classifications and terms of play in language appropriate for students. Based on Aristotle's POETICS.

b. Theater in the U. S. Lists and describes types of U. S. theaters.

c. Staging. Charts areas of stage and gives code for blocking scenes.

TWELVE ANGRY MEN by Reginald Rose

Twelve men in a jury room have to decide the fate of a nineteen-year-old boy who has been tried for murdering his father. At the beginning of the play, they vote 11-1 that he is guilty; at the end of the play, all twelve vote for acquittal. During the course of their deliberations, the backgrounds and attitudes of the jurors are revealed and provide the basis for the play's conflict.

The play is in three acts, although the time period covered is only one afternoon. Reginald Rose has written a short character sketch of each actor as an introduction to the play, and these may be helpful for students who are taking parts.

The play is an excellent one for eighth graders to read, since they study the Constitution during the year in Social Studies. Court processes, the rights of the accused, and the concept of "guilt beyond a reasonable doubt"

are all subjects which stimulate interesting discussions during the course of reading the play. As an example of the genre, this play particularly emphasizes the development of the character through dialogue. The men are sequestered in one room, so the physical action is limited; the conflict becomes so intense, however, that there are a few moments that we are convinced that violence could occur.

Suggested Approaches and Activities

1. It might be worth studying this play at the same time the students are studying the Constitution in Social Studies. In any event, the play can provide students with opportunities to develop their research skills, either in the library, through looking for articles in magazines at home on crime and punishment, or simply by having several copies of the Constitution on hand in the classroom for use as sources during discussions.

   General topics for discussion (which come out of a discussion of the play:

   a. Is it possible to find a jury of peers?
   b. The meaning of double jeopardy.
   c. When a search warrant is needed.
   d. Capital punishment.
   e. Should juveniles be punished less severely than adults for the same crime?

   An interested class might wish to formally debate some of these questions. Otherwise, at the close of class discussion, each student might write his opinion in an editorial or letter to the editor.

2. The play can be read easily as a class in a few periods, giving experience in oral reading, depending on whether you wish to go straight through, or read one act per day. One or two students could be assigned each juror's part and asked to prepare for it the night before by reading the character sketch and then practicing the dialogue. If more than one student is doing a part, they can work together to plan voice, gestures, and behavior, as the character develops.

3. Although the time period covered by the play is only one afternoon, each act seems as if a great deal has happened. The student-as-juror might keep a diary of each act, recording his impressions of what went on (keeping in character) and his opinions of the other jurors. If one act is performed each day, the class could be given time in class to write diaries.

4. Study guide questions and additional ideas are available in THE STUDY OF LITERATURE text.

5. Vocabulary in sentences taken from the play are available in the English Resource Center.

Recommended text: Gordon, Edward. THE STUDY OF LITERATURE. Ginn and Co., 1957. Pages 528-572.

Drama - Grade 9

Terms for drama and theatre production

Comedy	Act	Set design	Properties
Tragedy	Scene	Floor plan	Prop plot
Melodrama	Script	Rendering	Costume design
Farce	Production book	Scenery	Costume plot
		Lighting	

Staging	Stage directions
Upstage	Blocking
Center stage	Business
Downstage	Cue
	Warning

Acting Exercises

Trust

1. Trust walk. Airport. One of a pair is blind-folded. After spinning the person, the partner directs the first through various obstacles.
2. In pairs, one person leads a blind-folded partner with a slight touch of open hands. Once in an open space, the blind-folded partner is asked to run.

Concentration

1. Mirror exercise
2. Fantasy. In a circle, students take an imaginary voyage as the director tells a visual story.

Pantomime

1. Charades
2. Pantomime a word from a list. Create a situation and intention.

happy	surprised	secure
sad	elated	content
depressed	weak	perplexed
despondent	sarcastic	anxious
lethargic	jovial	cheerful
confused	nervous	

Pantomime will be judged on concentration and believability.
3. Act out a famous saying or scenes of a short story, without words.
4. Students create situations of their own.
5. Circle. An imaginary ball is tossed from person to person in a circle. Each person changes it to a different kind of ball by using it (basketball, tennis ball).
6. Pairs. Pantomime an object. Use it, give it to a partner who uses it and changes it to something else.
7. Add voice to pantomime. Director and two actors. The director puts the two actors in possible acting position. At the command, "action," the actors pantomime from the situation. The director "freezes" the two when he sees a new possibility. After 30 seconds or so, the director commands "action" and a new scene is developed. Add voice and role playing.
8. Improvise situations and characters.

Movement

1. Machines (a group of 5-10 students). One at a time, students introduce a movement (taking advantage of space and levels). Each new movement should relate to the previous, building a machine. Next add sounds to the specific movement. Now create different types of machines (an English text machine, etc.) and see how the emphasis (sound and movement) changes).

Records

1. Have students (in groups or separately) react in movement to different sounds and beats. Put together a symphony.

Voice

1. In a circle, follow a variety of sounds begun by one of the group members.
2. Names. Beat out your name; vocalize it, the way you feel. Put movement to it.
3. With another person, enact a conversation using only one phrase for dialogue. For example, a conversation or argument between a traffic cop and a taxi driver using only the phrase "onions for breakfast."
4. To exercise non-verbal communication, conduct a conversation by vocal variation. Sit with eyes closed. Communicate by varying tone, quality, pitch, rate and duration. Use only vowel sounds such as "oo," "ee," "ah." Did you communicate a message?

Resources:

Spolin, Viola. IMPROVISATION FOR THE THEATRE, Northwestern University Press. An outstanding resource.
Hoetker, James. THEATRE GAMES: ONE WAY INTO DRAMA.
Tanner, Fran. CREATIVE COMMUNICATION. Junior High Projects in Acting, Speaking, Oral Reading.
Bosinger, John. CREATING DRAMATICS IN MOVEMENT AND WRITING. Xerox Educational Publications. (Set available at Middlesex.)

Projects

Assignment sheets for the following projects are available in the English Resource Center.

1. Bulletin board display. The student researches a play currently running in professional theater in the area and creates a display (including required components) which "sells" the play. Involves library work.

2. Report on full-length play. The student reads a full-length play, then writes a formal review of approximately five hundred words. The assignment sheet lists required and suggested topics.

3. Writing a play. The student creates his/her original play, based on specific guidelines.

4. Production book. The student creates a production book based on a specific play. Major divisions include script, play analysis, production text, and technical aspects.

Available texts:

One-act plays:

IDEAS AND PATTERNS IN LITERATURE
MAN IN THE DRAMATIC MODE

Full-length plays:

THE EFFECT OF GAMMA RAYS ON MAN IN THE MOON MARIGOLDS.
CYRANO DE BERGERAC *
INHERIT THE WIND *
THE MIRACLE WORKER *
A RAISIN IN THE SUN *

*Descriptions of available teaching units for these plays follow.

CYRANO DE BERGERAC by Edmond Rostand

> ...the play abounds in humor, heroics, and swordplay.
>
> ...it offers more fun, excitement, nobility, and pathos (all fortunately blended) than any theater-goer can hold out against.
>
> - TEACHER'S GUIDE TO WORLD LITERATURE
> Robert O'Neal, page 305.

Above average ninth grade readers can't hold out against the play either. They are fascinated by the character of Cyrano: philosopher and scientist, poet, musician, duellist, unusual lover, and, because of his long nose, a remarkably ugly young man; a hero who is brave and timid, witty, flamboyant, self-sacrificing. Who can forget him?

The plot: Cyrano is sensitive about his nose and will fight with anyone whom he suspects of ridiculing his appearance. He loves his cousin Roxane but is afraid she will laugh at him if he tells her of his love. He meets a cadet, Christian de Neuvillette, who is also in love with Roxane. Christian is handsome but lacks the ability to speak the poetic words of love he knows Roxane wants to hear. So the two men agree to "make one hero of romance." Christian provides the looks; Cyrano provides the beautiful words. Cyrano tells Christian what to say to Roxane and writes letters to her signed with Christian's name. Their scheme is so successful that Roxane and Christian are married, only to be separated immediately when Christian is ordered off to war, where he is killed. After the war, Cyrano, poor but still fiercely independent, continues to keep his secret. He finally reveals his love, accidentally, on the day he dies, having been ambushed by an assassin.

The recommended text is Brian Hooker's translation, a Bantam paperback. The play is written in verse, to which readers adapt easily. They need some help, however, with the beginning of Act I, where the many characters and complicated action can be confusing to them. The play is long, but good readers can handle an act a day with no trouble. The many characters give all students a chance to play roles in the classroom reading. The literary convention of dramatic irony can be taught effectively as a part of the study of the play. An excellent recording of the play, a filmstrip, and a detailed teaching guide are available at Middlesex.

Library projects:

1. Research the real Cyrano de Bergerac (1619-1655). How was he like and unlike the Cyrano in the play?
2. From a scientific point of view, critique Cyrano's seven methods of reaching the moon.
3. Find and read another story with a swashbuckling hero, such as Alexander Dumas's THE THREE MUSKETEERS or Rafael Sabatini's SCARAMOUCHE.

Composition topics:

Cyrano's Epitaph (page 194)
Cyrano de Bergerac, Man with an Inferiority Complex
Cyrano de Bergerac, Man of Extremes
CYRANO DE BERGERAC and the Law of Poetic Justice
Dramatic Irony in CYRANO DE BERGERAC

INHERIT THE WIND by Jerome Lawrence & Robert E. Lee

INHERIT THE WIND is based on the famous Scopes "monkey" trial of 1925, though the authors point out that it "is not history." The play explores one of man's most fundamental rights -- the right to form, hold, and speak his own beliefs. Bertram Cates, a young high school biology teacher, is arrested and tried for teaching Darwin's theory of evolution in his classroom. Matthew Harrison Brady, three-time Presidential candidate, orator, and staunch advocate of the Biblical account of Creation, and Henry Drummond, brilliant defense attorney and noted agnostic, do battle in a sweltering small-town courtroom. The trial ends ambiguously, but the message of the play, a person's right to think, is strongly affirmed.

Students like INHERIT THE WIND, and it is suitable for virtually all levels of ninth graders. The courtroom fireworks make for powerful drama, but the play also has humor and, especially in the character of Rachel Brown, caught between the fear of her father and her love for Cates, inner conflict with which students empathize. The play has many roles, so every student can take a part in the class reading.

Discussion questions:

1. How do the townspeople first react to Brady and Drummond? During the trial, how (and why) does the tide change from Brady to Drummond?
2. What is the fundamental issue in the trial? How is this issue far larger than the guilt or innocence of Cates?
3. What is Rachel's dilemma? By the end of the play what decision has she made?
4. Why is the verdict a "spiteful, bitter victory" for Brady?
5. At the end of the play what previously hidden side of himself does Drummond show?
6. What is the role of E. K. Hornbeck in the play?

Library projects:

1. Research the Scopes trial, Darwin's theory of evolution, William Jennings Bryan, Clarence Darrow, John Scopes, H. L. Mencken (the prototypes of Brady, Drummond, Cates, and Hornbeck).
2. Find out whether any states still ban Darwin's theory. What other books have been banned? How much "Darwin" is included in a modern biology book?

Expository writing:

1. "INHERIT THE WIND is a good play with a message." What elements make it "a good play"? What is its "message"? (Are there any lines in the play which state the message?)
2. Darwin and the Bible -- your thoughts. (You also might want to ask your religious or spiritual leaders about their views.)
3. What does the title of the play mean, and how does it relate to the play? (see page 60)

Personal writing:

1. "It's the loneliest feeling in the world -- to find yourself standing up when everybody else is sitting down. To have everybody look at you and say, 'What's the matter with him?'" Have you ever had an experience like this? Describe it and compare Bert Cates'experience with yours.
2. Rachel is caught between her love for Bert and her fear of her father. Have you ever been caught in such a position? Describe your experience and compare it to Rachel's.
3. Bert Cates is willing to be arrested and tried for a principle he believes in. What principle(s) would you be willing to be prosecuted for? Explain why you would.

Creative writing:

1. Three days in Mrs. Brady's diary
2. Rev. Brown's sermon the day after the trial
3. Dialogue: Rachel and Bert five years later
4. Dialogue: two townspeople (e.g. Mrs. Blair and Mrs. Krebs) discuss the trial
5. Hornbeck's column in the Baltimore HERALD the day after the trial
6. News article in the Hillsboro paper the day after the trial
7. Obituary for Matthew Harrison Brady in the Hillsboro paper
8. Monologue: Drummond on religion
9. Monologue: the judge expounds on the trial to some lawyer friends
10. Dialogue: Brady and Drummond meet after death, in after life or heaven

THE MIRACLE WORKER by William Gibson

THE MIRACLE WORKER is a dramatization of the relationship between Anne Sullivan and Helen Keller, from the time Anne first arrived at the Keller home to the moment that Helen first realized that the manipulations Anne had trained her fingers to perform actually stood for words. The play is appealing to ninth graders of all abilities and to above-average eighth graders, and the characterizations are strong enough for students to understand that not only Helen, but also every other character in the play, has a personal problem with communication.

The play can be studied in depth from many angles, because it is thematically gripping, topically interesting, and structurally challenging. The themes -- communication, family relationships, commitment, the nature of love, the effect a person's past has on his/her life -- are all strongly presented in the play and are themes which relate to the students' own lives. Both Helen and Anne are topics for further reading, and there are usually students who have learned a little of the sign language of the deaf either through television or personal study and who enjoy performing it for the class. The stage directions and the use of off-stage voices should be carefully studied by the teacher before reading the play with the students. The entire set is on stage throughout the play, and Gibson uses lighting to move from one scene to another. At times, more than one set is being used and the lighting directions are complex. The voices from the past explain Anne's past, and this is only gradually revealed. Some students will read the entire play without understanding what the voices mean, unless enough time is given in class to examine the use of voices. (For example, many students don't know what a "crone" is, and consequently miss the fact that the children are in a ward with old people.)

Suggested Approaches and Activities

1. Read the more difficult sections as a class. The play is fairly long, and to read all of it as a class would take over three hours of reading time. It is worth trying short readings and working out some of the actions with the stage directions. An interesting way of studying "the voices" is to treat all of the scenes with the voices from the past as a play, reading them straight through to see the way Gibson has structured their appearances to gradually reveal the horrendous truth of Annie's childhood.
2. Experience the difficulties of being blind and of acting blind. It is difficult to have students actually act out the confrontations between Helen and Annie, but it is easy to improvise scenes in which students who volunteer to do so can experience what it would be like to become blind by working out tasks or situations while blindfolded. These could provide the basis for both group discussion and written description from the points of view of those watching and those participating. Possibilities for these simulations could be: preparing and eating a meal from material provided, dressing oneself from clothing provided in a bag, trying to guess students' names from the sound of the voice or the feel of the face.
3. Develop the use of the senses in written description or poetry:

   a. Accomplish a task a night for a week (always under supervision) while blindfolded. Keep a diary of each experience.

b. Examine a thing or a place while blindfolded; then describe it in a paragraph or poem.

4. Develop research and oral report skills: Read about and prepare a report on Helen Keller, Anne Sullivan, methods of teaching the blind or deaf. Or learn some of the language of the deaf so that you can deliver a short speech or story to the class using it.
5. Use another genre to explore the same themes explored in THE MIRACLE WORKER: Write a poem, short story, play or essay based on one of the themes of THE MIRACLE WORKER.

Recommended texts:

Gibson, William. THE MIRACLE WORKER. Bantam Pathfinder Edition. (Paperback)

Sutton, Silverstone and Smith. IDEAS AND PATTERNS IN LITERATURE. Harcourt, Brace and World, Inc., New York 1970. Pages 226-315.(The Student Guide provides study questions and additional ideas for teaching the play. A Teacher's Guide is available.)

Vocabulary in sentences taken from the play available in the English Resource Center.

Additional resources:

If the play is not being presented on stage in the vicinity and enough people are teaching the play, the schools might join in renting the movie.

Middlesex has a filmstrip and record on "How to Read and Understand Drama," which includes THE MIRACLE WORKER.

A cassette on the play is available at Middlesex.

A RAISIN IN THE SUN by Lorraine Hansberry

In A RAISIN IN THE SUN a black family, three generations of the Youngers, struggles to escape the oppression of the ghetto. There are five members of the family who share a small apartment and dream of something better. The family receives a $10,000 check from Big Walter's life insurance policy, and everyone has a different idea on how the money should be spent. Ideas and dreams conflict, causing tensions in the household. Mama Younger, matriarch of the family, holds the household together when dreams shatter and hope diminishes. Her pride and faith in herself and her children restores their vision of a brighter world.

A RAISIN IN THE SUN is a valuable play for Darien young people to read, since the culture and social class of the characters in the play are so different from their own. Although the play is not primarily about segregation and prejudice, students can gain insight into today's world by experiencing vicariously the poverty and racial discrimination in the play. The heart of the drama centers on a family's struggle to maintain its dignity, self-respect and sense of humanity. Students readily relate to the conflicts among the characters. In addition, the characters' search for a dream is a theme which the students experience and explore in other pieces of literature. The play is appropriate for all levels of student readers, although perhaps it could be used most successfully with ninth grade students.

An introduction to the play might begin with a biographical sketch of Lorraine Hansberry. It is important to know that A RAISIN IN THE SUN was the first play by a black woman to be produced on Broadway, and that it won the New York Drama Critics Circle Award.

The play can be studied on a variety of levels, according to the abilities of the student group. Slower learners might be able to explore the literal level with questions about the play which do not necessarily have a right answer, but demand good judgment and adequate supporting details to defend statements. Some questions which might be considered: Why is the setting important? What effect does the setting have on the plot? The characters? or What is the source of Walter Lee's agony?

Average and above average students could study the play on a more sophisticated level. They might consider how Africanism and assimilationism are strongly contrasted in the play, or they might compare Beneatha's attitude toward the future with Asagai's, citing incidents which contrast the attitudes of these two characters.

Drama should be acted out and read aloud. Scenes from the play should be read aloud with the students walking through the lines in an improvised setting. Try to avoid having students read from their seats. The structure of the play should also be considered:

1) Nature of conflict (forces in opposition)
2) How is the conflict introduced?
3) Definition of rising action (intensifying action)
4) Definition of climax
5) Resolution of conflict

Students should also discuss A RAISIN IN THE SUN according to literary terms which were previously learned in the study of other genre, such as tone, mood, protagonist, etc.

Suggested Approaches and Activities

A detailed list is available in the English Resource Center of the following items:

1. Topics for discussion and writing (approximately twenty-five).
2. Projects (five major types).
3. Specific activities for language skills development.
4. Specific activities to build library skills.

Resources available in English Resource Center

Recording of the complete play
Sound filmstrip

SHAKESPEARE

A Shakespeare play is normally taught in Grade 9. From time to time teachers of Grades 7 and 8 teach a play to excellent readers.

Because of the difficult vocabulary and scanty stage directions, reading a Shakespeare play can present a major challenge to many junior high school readers. It is suggested, therefore, that most of the reading be done aloud in class. The teacher can ease the way by doing much reading himself/herself, by stopping students' reading when necessary to explain difficult words and lines, and by omitting altogether obscure passages and scenes which do not advance the plot or the characterization. Students also profit from hearing a recording of the play -- see "Resources" below. Actually, as students become familiar with the language, plot, and characters, the reading usually proceeds smoothly.

It is highly desirable to provide a visual experience of the play for students. If at all possible, the teacher should take students to a live performance, show a film, capitalize on a current television production, show a filmstrip. A Shakespeare play, like any drama, is made to be seen and heard, not merely read and studied as a text. Experiencing a live production of a Shakespeare play has a profound positive effect on students' study of Shakespeare.

In reading a play with a class, the teacher should concentrate on the play itself (the characters, plot, etc.). Background material on Shakespeare's life, times, and theater can be included as the teacher chooses.

If students do not read the play at home, an effective daily homework assignment consists of having students keep journals on the play they are reading. Each day they write a paragraph or two commenting on what happened in the scenes read that day in class. Of course, they can also carry out various creative activities and write formal papers on the play -- see examples below based on ROMEO AND JULIET.

Creative writing:

1. The letter from Friar Laurence to Romeo that never got delivered.
2. An invitation to the Capulets' ball.
3. Romeo and Juliet's obituary.
4. A public notice issued by the Prince concerning the Capulet-Montague feud.
5. A wanted poster for Romeo after Tybalt's death.
6. Friar Laurence's prayer at Romeo and Juliet's marriage.

Expository writing:

1. How much of Romeo and Juliet's fate is the result of accident, and how much is their own fault?
2. How important to the play is the feud?
3. Modern teenagers often complain of being frustrated in an adult world which does not understand them. Did Romeo and Juliet have the same experience?
4. Is there a difference in the characters of Romeo and Juliet in Act V as compared to Act I?

5. Compare the scenes in the play that take place at night with those that take place in the daytime.

After the class has finished reading the play, they will enjoy Richard Armour's TWISTED TALES FROM SHAKESPEARE, which contains parodies of several of the Bard's works.

Resources: Available in the English Resource Center

Texts

ALL'S WELL THAT ENDS WELL
AS YOU LIKE IT
HENRY IV, PARTS I & II
JULIUS CAESAR
THE MERCHANT OF VENICE
THE MERRY WIVES OF WINDSOR
MUCH ADO ABOUT NOTHING
ROMEO AND JULIET
TWELFTH NIGHT
TWO GENTLEMEN OF VERONA
A WINTER'S TALE

Audio-visual

ALL'S WELL THAT ENDS WELL. Sound recording.
AS YOU LIKE IT. Sound recording.
HAMLET. Sound recording.
HENRY IV, PARTS I & II. Sound recording and filmstrip.
THE LIFE OF WILLIAM SHAKESPEARE. Captioned filmstrip.
THE MERCHANT OF VENICE. Sound recording.
MUCH ADO ABOUT NOTHING. Sound recording and filmstrip.
ROMEO AND JULIET. Sound recording.
SHAKESPEARE, SOUL OF AN AGE. Sound recording.
SHAKESPEARE: A MIRROR TO MAN. 16 mm film. Film Cooperative.
SHAKESPEARE PRIMER. 16 mm film. Film Cooperative.
WILLIAM SHAKESPEARE. Filmstrip.
THE (Elizabethan) THEATER AND THE PLAYERS. Captioned filmstrip.
TWELFTH NIGHT. Sound recording and filmstrip.
Assorted pictures
Model of Shakespearean theater
Model of Shakespeare's home

POETRY

Introduction

Although the teaching of poetry is optional in Grades Seven and Eight, it is highly recommended for those teachers who enjoy poetry themselves. In Grade Nine, the teaching of poetry is required.

The major purpose of a poetry unit in the junior high grades should be to expose students to a wide variety of poems so that they will come to understand and enjoy poetry. If the teacher does not choose to devote an entire unit to poetry, he/she can easily bring it into other units. For example, if students are reading THE LIGHT IN THE FOREST, it would be appropriate to have them read poems by and about Indians (see IN THE TRAIL OF THE WIND, Bierhorst, ed., Dell Publishing Company). After reading THE RED BADGE OF COURAGE, they might read poems by Stephen Crane or poems about the Civil War or war in general.

In any case, the study of poetry in Grades Seven through Nine should be based on enjoyment. Technical aspects of poetry, such as metrical feet, rhyme schemes, and figures of speech, should be included only as students are interested in and capable of understanding them. If the Figures of Speech unit (see Optional Units) has been taught previously, the teacher should, of course, capitalize on the students' knowledge, but figures of speech per se should not become a major emphasis of the poetry unit. As with all literature units, analysis should enrich, not obscure, the selection for the student.

Objectives

In all grades, the student will

1. become acquainted with a wide variety and different types of poems;
2. learn to understand and enjoy poetry;
3. learn to read poems aloud and to listen to poems being read;
4. write original poetry.

In addition, in Grade Nine the student will

5. learn meanings of major poetic terms;
6. write essays about poetry.

Concepts and Terms for Grade Nine

poem, poetry
rhythm
stanza
meter
rhyme, rhyme scheme
verse

figures of speech, including:
- simile
- metaphor
- personification
- alliteration
- onomatopoeia

Approaches and Materials

The teacher should begin the unit with sure-fire poems. Narrative poems, humorous verse, poems describing the real world in strong, concrete images, poems whose language is close to the students' own are

recommended. Many students can get "into" poetry through the lyrics of contemporary songs -- though many lyrics are poor poetry which can scarcely stand without the support of the music. Poems containing archaic language or based on philosophical abstractions should be avoided. Students should like the poems.

One device to develop student enthusiasm for poetry is to structure the unit around students' interests. Instead of assigning students specific poems to read, make them responsible for finding the poems to be shared in class. Have them browse through the class poetry text -- or, better still, through the class poetry library (suggested titles below) -- to find poems they like. On given days, for example, students bring to class, share, and discuss

poems in which rhythm is important
poems which tell stories
descriptive poems
"people" poems
"idea" poems
funny poems
"shape" poems
poems on a given theme (love, death, nature, travel)
poems which have personal significance for them
poems in which metaphor is important
poems whose meaning is not readily apparent
pairs of poems which fit together because of similarity or contrast

The teacher can easily extend the list and adapt it to the abilities and interests of the students. He or she can introduce technical aspects as the class needs a vocabulary to discuss the poems. By limiting a given day's poems to one "concept," the teacher focuses attention on a specific kind of poem or on a particular aspect of poetry. He/She can sequence these concepts according to increasing sophistication and subtlety. The resulting structure helps the teacher lead the students to induce the understandings about poetry which he/she wants them to achieve.

Most of the poems should be read aloud, at first by the teacher, later by students, most of whom need much practice in reading aloud effectively. Through learning to read poetry aloud, students develop their speech skills and learn to listen. Recordings by professional readers (and by poets themselves) serve as good models for students.

In addition to finding, reading aloud, listening to, and discussing poems, students should have the opportunity to write original poems. Not all students are natural poets, but most can and will write poetry if they are given forms in which to write. An excellent source of these forms is NOW POETRY (Xerox Educational Publications). Often providing discussion, pictures, slides, and/or music will stimulate even reluctant writers. Many students enjoy making booklets of favorite poems and illustrating poems with drawings or collages; writing songs; presenting a poetry reading and even producing their own poems set to slides and/or music. (For a list of suggested activities, see "A Pot Pourri of Proposals for Poems" included at the end of this section of the guide.)

The strongest rationale for this student-centered approach is that it gets students actively engaged in exploring the range of poetry, and in the process they gain greater familiarity with, understanding of, and, above all, enjoyment in poetry. It works.

Poetry Books That Students Like

For Grades Seven, Eight, and Nine:

CAVALCADE OF POEMS (Scholastic)
CRYSTAL IMAGE (Dell)
MAD, SAD AND GLAD (Scholastic)
MINDSCAPES (Dell)
NOW POETRY (Xerox Educational Publications)
PICTURES THAT STORM INSIDE MY HEAD (Avon)
POETRY FESTIVAL (Dell)
REFLECTIONS ON A GIFT OF WATERMELON PICKLE
SOME HAYSTACKS DON'T EVEN HAVE ANY NEEDLE (Scott, Foresman)
SOUNDS AND SILENCES (Dell)
SPORTS POEMS (Dell)
ZERO MAKES ME HUNGRY (Scott Foresman)

Especially appropriate for Grade Nine:

IDEAS AND PATTERNS IN LITERATURE
JOURNEY OF POEMS
MAN IN THE POETIC MODE (McDougal, Littel) Good for advanced students.
POETRY I
VOICES (Rand McNally)

References for Teachers

Books

"How to Eat a Poem: An Introduction to Poetry" by Maxine Crawford, in THEMATIC UNITS IN TEACHING ENGLISH AND THE HUMANITIES (Spann & Culp, eds.) NCTE.
PASS THE POETRY PLEASE (Citation Press)
WISHES, LIES AND DREAMS: TEACHING CHILDREN TO WRITE POETRY (Chelsea House Publishers)

A-V Materials

Many A-V materials -- overhead transparencies, posters, records, tapes, and kits -- are available in the libraries and English Department offices of both junior high schools. Check the appropriate card catalogue for details.
Additional A-V materials are available free through inter-library loan and through the Film Cooperative.
See A-V rental catalogues available in English Department offices for films about specific authors or for stimulating writing.
Automated slide/sound unit: What Is Poetry? -- poems, narration, slides, music. Part I explores the nature of poetry; Part II presents aspects of identity; Part III shows form in the natural and man-made worlds; Part IV - "Valentine" by Donald Hall.

Integrating Poetry with Other Units and Skills

The teaching of poetry can dovetail well with the teaching of other areas of language arts. The following list gives a few ideas:

Library

1. discover and collect poems or types of poems for a published or orally presented anthology (source credits and bibliography required)
2. find poems on some theme as literature unit or author
3. research an author for oral or written report (source credits and bibliography required)

Speech

1. see anthology above
2. read poems aloud individually or chorally
3. do word exercises based on sound (e.g. rhyme or rhythm)

Composition

1. create original poems individually or in groups
2. write about poems:
   a) develop headnotes for poems in anthology
   b) explicate poem(s)
   c) paraphrase poem(s)
   d) compare or contrast poems

Vocabulary

1. learn new words in context
2. play word games based on rhymes

Grammar

1. create a poem using only one part of speech

A Pot Pourri of Proposals for Poems

Haiku (NOW POETRY 12-15)

Tanka (NOW POETRY 12-15)

Cinquain: A poem whose five lines have, respectively, 2, 4, 6, 8, & 2 syllables.

Limerick: I remember a fellow named Louie,
Who ate seventeen bowls of chop suey;
When the eighteenth was brought,
He became overwrought,
And we watched as poor Louie went blooie!

Diamante (NOW POETRY 6-7)

Terse verse (NOW POETRY 16)

Clerihew (NOW POETRY 28)

Grook (NOW POETRY 50)

Sonnet: A 14-line poem with a special meter and rhyme pattern. See your teacher.

Higgledy-piggledy: An 8-line poem in dactyllic meter. One line must be a person's name; another must be all one word.

Higgledy-piggledy
Susan B. Anthony
Shouted that women
Were more than just cooks.

Characteristically
Half the electorate
Now picks a mayor
Because of his looks.

Lyrics for a song tune

Poem based on a piece of music

A familiar object seen imaginatively (hairbrush, bathtub, shovel, etc.)

Found poem (NOW POETRY 52)

A school song, a "fight" song, a cheer

Concrete poem (NOW POETRY 30)

Poem based on film

Poem in which first words of lines spell out author's name

Proverb poem: These be (This is also a cinquain.)
Three silent things:
The falling snow...the hour
Before the dawn...the mouth of one
Just dead

- Adelaide Crapsey

Three things are too wonderful for me;
four I do not understand:

The way of an eagle in the sky,
The way of a serpent on a rock,
The way of a ship on the high seas,
And the way of a man with a maiden.

- The Bible (Proverbs 30: 18-19)

An original Jabberwocky

Poem in which first words of lines start with A, B, C, D ...

Poem in which all words in first line start with A, second line with B, etc.

Poem based on (or ending with) an oxymoron. An oxymoron is a figure of speech in which two seemingly contradictory words are put together, e.g. calm tumult, fragrant stench.

Poem based on color(s) (MAD, SAD AND GLAD 120)

Couplet: A pair of rhyming lines.

Grubby gym sneakers lined up in a row:
White-footed centipede giving a show.

Long hair is causing such a fit,
But Samson got away with it.

Try one of these: A comment to an animal about his appearance. Disappointment in finding out that the food with the fancy name on the menu is only something common, e.g. Sirloin Steak Speciale is only hamburger.

A description of a person or place you love

A comment on some habit you despise

A favorite food

Spices, girls' names, capital cities, etc.

A fable, joke, or riddle

A poem based on some aspect of weather, e.g. downpour, snow storm, fog, crystal-clear January, sweltry August

A holiday

A current event

Waking up, dropping off to sleep, dreaming, tossing and turning

An emotion, e.g. elation, disgust, disappointment, anticipation, contentment

"Grammar" poem (MAD, SAD AND GLAD 27)

A prayer (MAD, SAD AND GLAD 35) or hymn

A poem based on a picture you like

A death (of a family member, a pet, a famous person)

An epitaph (Here lies...)

A time of day: dawn, dusk, noon, midnight

A sport: gymnastics, sailing, basketball

A well-remembered vacation

An "editorial" poem: praise or protest

Description of physical sensations accompanying a simple experience, e.g. swimming in Maine, gargling, rapidly descending in an elevator

A suicide note

A poem based on a wish or a dream

A poem full of exaggeration

A blow-by-blow sportscast

A lullaby

A "phone book" poem (interesting names from the phone book)

A farewell

An advertisement

A parody of a nursery rhyme

A poem based on the four seasons

A poem on a subject no one would ever write a poem about

APPENDIX

OPTIONAL UNITS

In addition to the material in the Accountable Curriculum, teachers are encouraged to teach additional units of their choice. These units may exploit an individual teacher's special expertise while meeting the interests and abilities of his/her classes.

Copies of such optional units listed below are available in the English Resource Centers of Mather and Middlesex. Teachers are encouraged to develop and share their own units also.

Although the units are listed for convenience by categories, the material in each combines work in language, literature and composition study.

Language Study

"American Dialects" - This is a short unit to acquaint students with the major differences between American and British English and among the most important dialects of American English. Activities include listening to records, self, and others; reading; discussion and/or lecture. Appropriate for 7th and 8th grades.

"Dialects" - A detailed unit for approximately 6 lessons; includes day to day plans, materials, assignments and activities keyed to student texts and records. Directions for 12 different projects are provided. Lists of supplementary materials and resources also included. Enjoyable and instructive for Grade 9.

"Etymology" - An extensive unit for teaching students the history of the language, how to read and "translate" selections of literature, and causes of change in modern language. Several worksheets are included, as well as a list of available resources. Grades 8 and 9.

"Language Change" - A detailed unit for teaching how language changes in pronunciation, vocabulary, and grammar. Emphasis is on student activities: reading, listening, work sheets, project; much dictionary work involved. Good material for Shakespeare unit. Grade 9.

"Persuasive Language" - A detailed 2-3 week unit to develop a critical attitude towards the language of mass media. Students examine advertising, cartoons, public speeches, and propaganda. Activities include reading, viewing, listening, writing and speaking. Can be used as follow-up to "Style" unit. Grade 9.

"Advertising" - A short unit to explore the purposes and appeals of advertising. Students apply their knowledge to examples of advertising and may generate their own. Grade 7.

"Style" - A thoroughly planned unit on style using 10 specific lessons to teach tonal difference in language. Through work in language, literature and composition, the unit helps students discriminate attitudes and value judgments in language use. Includes 4 day unit on theme and symbolism in THE PEARL and 4 day unit on voice: tough, sweet, and stuffy. Grade 9.

"Figures of Speech" - Examples and definitions of 20 figures of speech are listed; general approaches for activities cited. Grade 8, 9.

"Symbolism" - Brief discussion and materials available for use with Grade 8.

Composition

"Newspaper/Journalism" - Description of an extensive and complete unit to teach the functions and qualities of a good newspaper and the role of a newspaper in shaping public opinion. Following work in analysis and reading techniques, students produce their own newspaper.

Literature

"Satire" - The unit teaches an understanding of satire and its many forms: cartoons, exaggeration, irony, symbolism, parody, etc. In addition to reading diverse examples, students write examples of satire. Recommended for Grade 9.

In addition to the units described in the Literature section of this guide, several other units are on file in the English Resource Center. Check the files for specific titles, for the following list is not comprehensive.

ACROSS FIVE APRILS
APRIL MORNING
BLACK BOY
THE BRIDGES AT TOKO RI
A CHRISTMAS CAROL
LORD OF THE FLIES
SPIES ON THE DEVIL'S BELT
JOHNNY TREMAIN
SCHOLASTIC Units: Animals
Courage
Frontiers
High Adventure